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ROCK SCENE

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Feb. 1978

SPECIAL CANADIAN ROCK SECTION

OVER 150 PHOTOS

PATTI SMITH
POEM FOR KEEF

AEROSMITH
ACROSS EUROPE

THE STONES
NEW ALBUM

ROBERT GORDON
RED HOT

ELTON JOHN
NEW YORK PARTY

FRAMPTON
LOOKS ALIVE

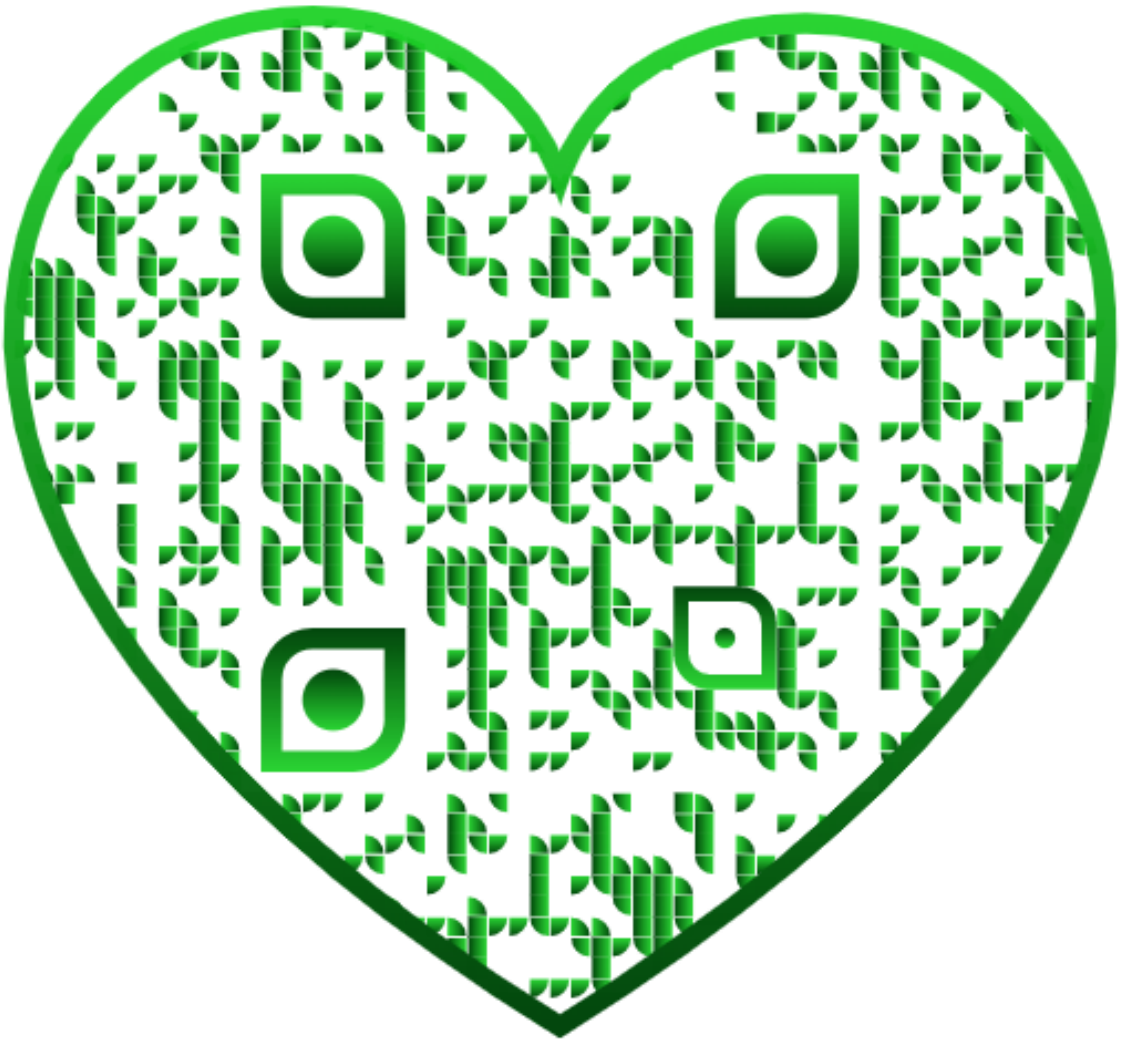
BEACH BOYS
BIG PARTY

ELVIS
FILM STAR

BLONDIE
N.Y. ROCKERS
EUROCK SECTION
HEARTBREAKERS
LISA, DOC ROCK

0 71658 59287 02

KEITH RICHARD



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Elvis at the Mike
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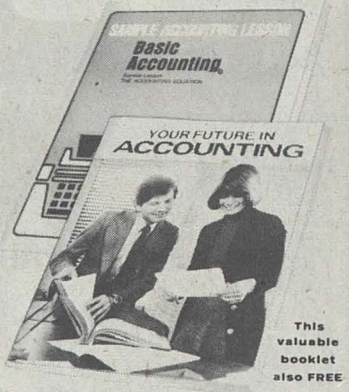

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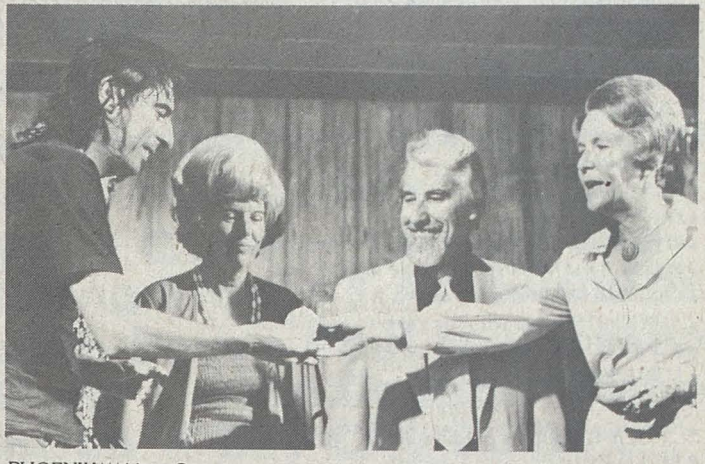
HOT PIX

*FOREST HILLS **** Frank Sinatra thrills the crowd at his sold out concert in Forest Hills New York. Among those Sinatra fans who applauded old blue eyes were Rock Sceners Lisa Robinson, David Johansen, Cyrinda Foxe, and Steve Paul. (Pic: Bob Gruen)*

*LA ***** Shaun Cassidy and his producer Michael Loyd get gold records for Shaun getting the number one single in Australia with "That's Rock 'n' Roll". Now the single will become the follow up to Shaun's US charttopper "Da Doo Ron Ron".*



*PHOENIX ***Alice Cooper got the home town boy makes good treatment in Phoenix when he gave a concert there and got the keys to the city from Mayor Margret Hance. Watching are Alice's mom and dad who still live in Phoenix. Not only did the coop get the keys, but the governor of Arizona made it Alice Cooper Day to boot.*

*LA *** Backstage after Jerry Lee Lewis's hot set at the Palamino are Bryan Ferry, Dave Mason, Ronny Wood, and Mick Fleetwood all getting a kick out of getting their pic taken with Jerry Lee.*

*MONKEY ISLAND *** The J. Geils, or Geils if you will, band is rocking off in successful new directions. In the lineup from left to right are J. Geils, Magic Dick, Seth Justman, Peter Wolf, Stephen Jo Bladd and Danny Klein.*

ask doc rock

Who do you think is the greatest guitarist in the world, and why? And also I am curious to know who first did "Rumble," "Apache", and "Rawhide". (I've heard a man named Link Wray did them from North Carolina). They were in the late 50's or early 60's. M.G., Linden, N.C.

For me, though I'm sure I speak for a good portion of rock guitarists bending strings today, the ace guitarist was/is Jimi Hendrix. I seriously believe that he's still ahead of his time, and that the sound-on-sound implications of where he was heading have yet to be fully assimilated into rock and roll. As for Link, he didn't do so bad himself. His 1958 rendition of "Rumble" is about the nastiest instrumental out of the 1950's and Mr. Wray, who seems to have picked up a few things from Mr. Hendrix, has lost little of his mania over the years. He is currently on view with Robert Gordon as guiding light and lead guitarist.

* * *

I live in Montreal, and one finds hardly a damn thing for old/rare singles or music sheets for such as "96 Tears" or even "Peggy Sue". Please share with me your secret shopping addresses in New York. J.B., Montreal, Quebec.

Well, then they wouldn't be secret anymore, would they? And what if I needed an Elvis Presley thermos bottle . . . I'd be out of luck! But at the risk of revealing all, my secret of finding rare items is one of persistence rather than location. Most of New York's rare and used record dealers are well advertised; it therefore becomes a matter of timing to unearth that one-of-a-kind masterpiece(I'm still looking for the Driftwoods' "Far From You/Wobble Willie" on DBS Records); also though you decry Montreal as a hunting ground, I'd say you're more likely to make a hot find there than here. Personally, I buy all my sneakers in a little shop off

(continued on page 66)

YOUR FIRST TASTE OF TOPAZ.

Go ahead. Indulge yourself. To a steaming portion of rock'n roll served up by one of the craftiest new bands around.

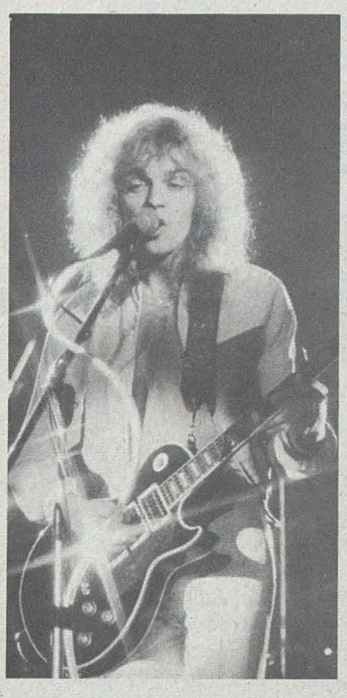
Topaz is Billy Cross, Jasper Hutchison and Rob Stoner. Gig described their music as "razor-sharp instrumental work sizzling through some classically constructed 'progressive rock' tunes distinguished by wry perceptive lyrics and sophisticated transitions way beyond the reach of most trendy chord crushers."

Sounds like quite a mouthful? That's because your first taste of Topaz is quite an earful.

"Topaz." Play it loud and play it often. On Columbia Records and Tapes.

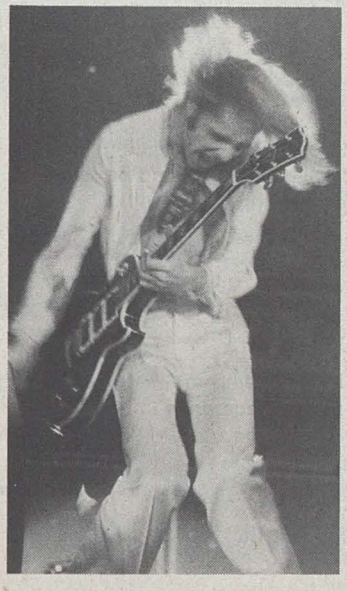
"COLUMBIA," MARCAS REG. © 1977 CBS INC.

Photos: Karen Lesser

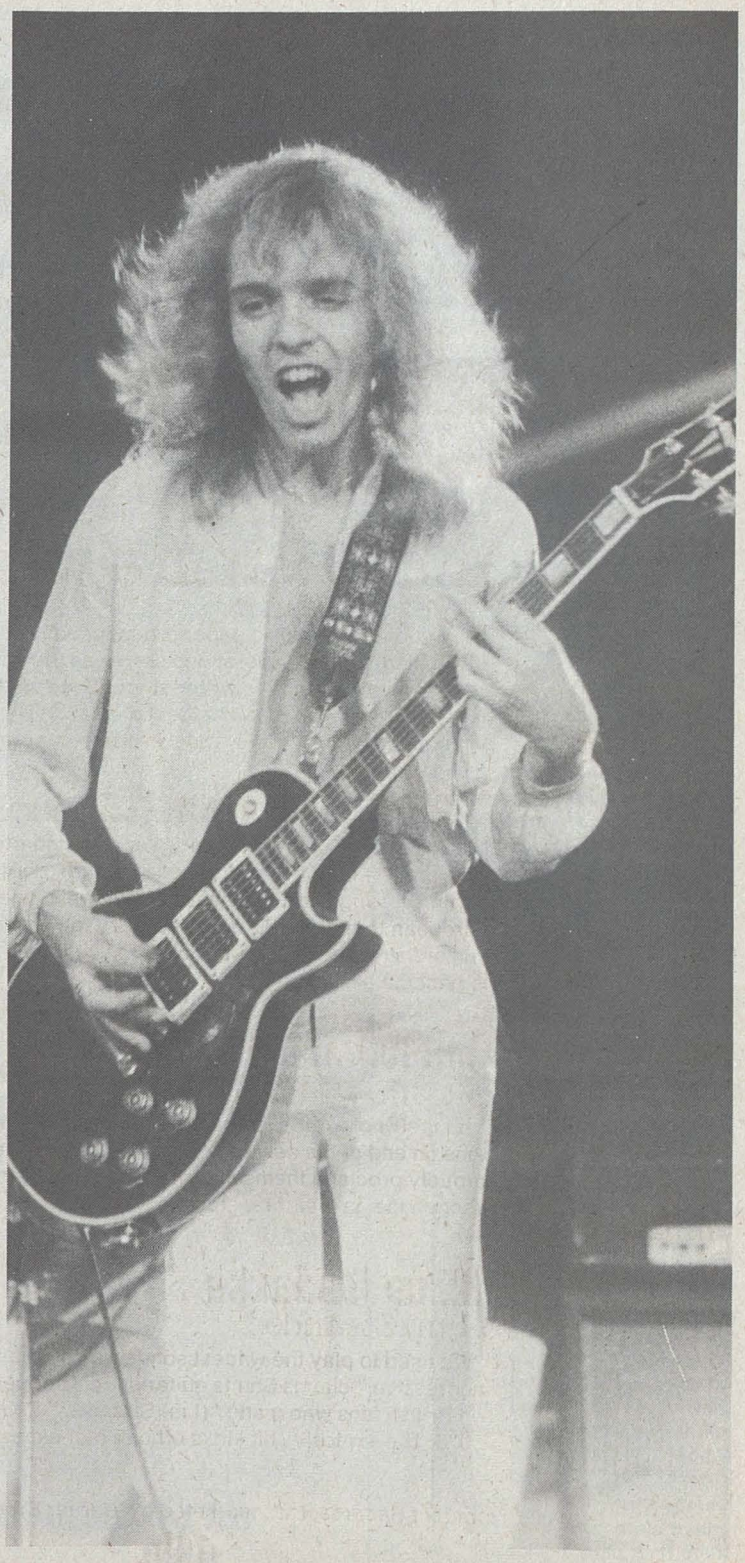


Mr. Rock & Roll Show Biz, PF himself steps up to the mike.

FRAMPTON COMES ALIVE



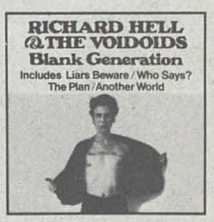
Could he be searching for the lost chord?



Has he found it?! □

Don't Call It Punk

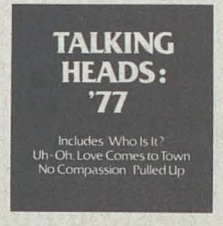
If you're calling new rock & roll by the old name, you may need some wising up. Sire Records has some sound suggestions...



Richard Hell & The Voidoids

Blank Generation

One international music paper pronounced Hell "the future of American rock." His chilling "Blank Generation" serves as the anthem of the New Wave on both sides of the Atlantic. The writer-singer *Time* said "could become the Mick Jagger of punk" has been influential and idolized, all on his way to becoming one of the most magnetic 'stars' in contemporary music.



Talking Heads Talking Heads '77.

The *N.Y. Times* placed the fiery New York quartet "right at the top of the underground hierarchy." One critic gushed that the Heads were "the most intellectually interesting band I've heard anywhere in ages," while a devastating European tour and U.S. dates with Bryan Ferry enlisted still more believers. Full of flair, wit and superb rock & roll instincts, their debut album is destined to become a milestone.

Dead Boys

Young, Loud and Snotty.

Definitely not for the squeamish, Cleveland's Dead Boys exemplify the high tension end of the new rock & roll. High-strung and hell-bent, the Dead Boys proudly proclaim themselves hard rock partisans, stating their case with a vengeance on their first album.

The Saints

(I'm) Stranded

"We used to play the wildest songs we could find. Rock & roll is meant to be aggressive," claims Saints guitarist Ed Kuepper. The message hasn't been lost on British fans who made "(I'm) Stranded" *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever.

From Sire Records, Inc., marketed by Warner Bros. Records Inc.

The last great Studio Movie Star is gone

FILM

by Donald Lyons

Now what exactly was a Studio Movie Star? Well, somebody who worked in Hollywood like a riveter works in a factory; they turned out two or three films a year, come rain or come shine; most of the time they didn't bother to read the scripts, they just showed up on the lot every morning at six o'clock and read their lines; of course, they had a mass following and these movies made money; most of them weren't any masterpieces, but a few of them were energetic and lively, and most of them had something entertaining. The Studio Stars did their thing time after time in these movies; they were themselves; and they were put down for not being able to "act" like Broadway stage stars.

All this could be a description of the careers of a Humphrey Bogart or a Bette Davis or a Marilyn Monroe—all the greats whom we cherish today as the image of the Hollywood Movie Star. The contrast is with today's star (Streisand or Beatty or Redford) who produce themselves and star in one carefully selected film every two or three years. The film usually supports some good cause and they tend to spend their time between films in "real life" supporting good causes and lecturing us all.

The last Studio Movie Star was, of course, Elvis Presley. Elvis was a lot else besides a movie star, but he was a movie star, and a great one. The only thing comparable today is the weekly television stars like Travolta or the Fonz who grind out an easily recognizable caricature of themselves week after week. But of course Elvis was much more cosmic—he was the Fonz plus the Sex Pistols. He revolutionized the young human body; he invented sex for a generation.

He went to the Coast in 1956 to make a Western, "Love Me Tender", where his hair was blond. His second movie, in 1957, was "Loving You", a contemporary movie about a young singer. Elvis' hair was now black. His third film, "Jailhouse Rock", was one of his best; his angry, sultry performance captured what Elvis stood for then and the title song number (kind of Busby Berkeley in jail) is memorable. His fourth film, in 1958, was an excellent, tough social drama, "King Creole", directed by the man who made "Casablanca", Michael Curtiz. Elvis sang a lot and lived up to his powerful, punchy role.

Then came the Army. When he got out in 1960, Elvis returned to Hollywood and made "G.I. Blues", the first of the twenty-five or so typical "Presley vehicles". These films are unjustly sneered at. In all of them, there was a story-shape of fantastic neatness, repeated again and again: loner-wanderer-singer with some special competitive skill like drag-racing or waterskiing comes to new, exotic place, meets Miss Right, gets involved in a contest, has a fight with Miss Right, finally wins both the contest and Miss Right. The best of these films follow the pattern very rigidly, and have a simple charm that is very likable. The masterpiece of this kind is "Viva Las Vegas"; Ann-Margret is a leading lady of vitality and energy (which was sadly not the norm in these late Presley vehicles) and the picture moves energetically to a double climax—the car-race and the singing

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Ram Jam turned loose.

And Black Betty's responsible. "Black Betty," Ram Jam's smash summer single, has paved the way for their debut album. Like the single, "Ram Jam" contains some mighty potent music. It may not actually destroy your living room, but we guarantee it'll mess up your mind.

"Ram Jam." The exciting first album of summer's smash group. On Epic Records and Tapes.

contest between Elvis and Ann-Margret. Sometimes, especially early in the career, an older woman figures in the pictures in a vaguely maternal way, such as Lizabeth Scott ("Loving You"), Angela Lansbury ("Blue Hawaii"), Lola Albright ("Kid Galahad"), Elsa Lanchester ("Easy Come, Easy Go") and Barbara Stanwyck ("Roustabout").

A forgotten Elvis film, the next-to-last fiction movie he made and completely outside the Elvis "rut", was 1970's "Change of Habit". Elvis was a doctor in a ghetto clinic; three nuns, having donned lay clothes and on leave from the convent, come to help him. A black nun, Barbara McNair, is hassled at first by local Panthers. Elvis falls in love with Mary Tyler Moore, who cannot tell him she is a nun. He eventually finds out, asks her to quit the convent and the movie ends, fantastically, with Moore's eyes indecisively jumping, as at a tennis match, between Elvis singing on the altar and a large crucifix. It's a social comedy of great daring and warmth and Elvis is splendid. It should be revived.

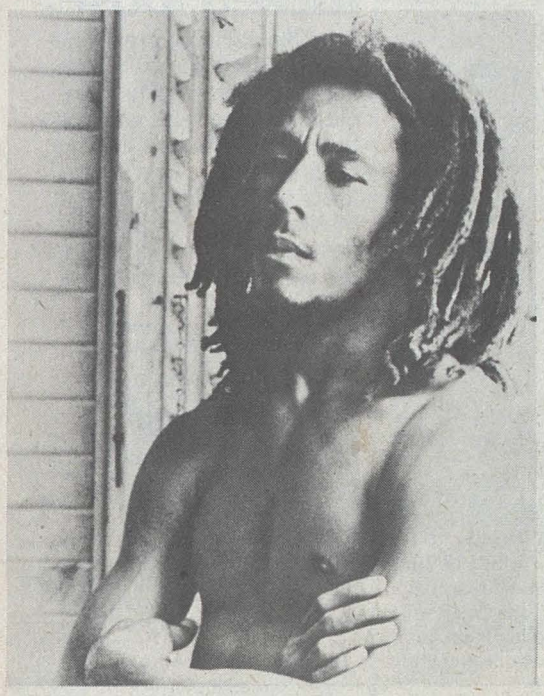
Elvis' last two movies were documentaries of himself and his performances, which is the *only* way most other rock superstars have felt comfortable in movies at all ("Help", "Hard Day's Night", "Gimme Shelter", "Woodstock"). "That's The Way It Is" and "Elvis On Tour", made in 1970 and 1972, are excellent documentaries, especially the first one. Elvis' relaxed, self-mocking easy humor about his sexuality and his stardom is a memorable quality of his appearance in both movies.

All in all then, Elvis Presley found a Hollywood and a Studio System able to turn to good use his astonishing gifts of naturalness, easiness, a likeable and attractive sexuality and an inexhaustable motherlode of vocal magic. Maybe a different Hollywood, today's Hollywood, would have made a different, a more challenging, use of an Elvis Presley. But then again maybe not. What is certain is that his film career was one of the last great ones in old Hollywood, and Elvis Presley himself was a great actor, a flawless instinct-flier, a natural. □

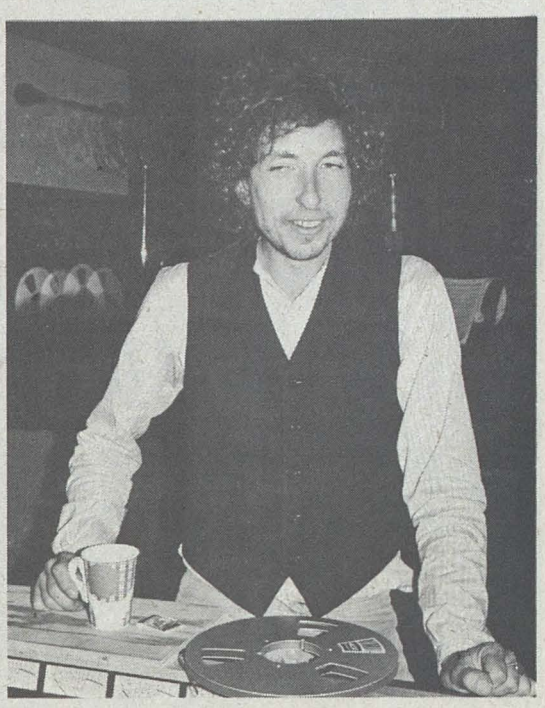
For the record, the films of Elvis Presley:

LOVE ME TENDER
LOVING YOU
JAILHOUSE ROCK
KING CREOLE
G. I. BLUES
FLAMING STAR
WILD IN THE COUNTRY
BLUE HAWAII
FOLLOW THAT DREAM
KID GALAHAD
GIRLS! GIRLS! GIRLS
IT HAPPENED AT THE WORLD'S FAIR
FUN IN ACAPULCO
KISSIN' COUSINS
VIVA LAS VEGAS
ROUSTABOUT
GIRL HAPPY
TICKLE ME
HARUM SCARUM
PARADISE - HAWAIIAN STYLE
FRANKIE AND JOHNNY
SPINOUT
EASY COME, EASY GO
DOUBLE TROUBLE
CLAMBAKE
STAY AWAY, JOE
SPEEDWAY
LIVE A LITTLE, LOVE A LITTLE
CHARRO!
CHANGE OF HABIT
THE TROUBLE WITH GIRLS
THAT'S THE WAY IT IS
ELVIS ON TOUR

TWO-BOB! **When two masters of poetic charisma stand side-by-side, who's to say whether Zion is not within every reach?**

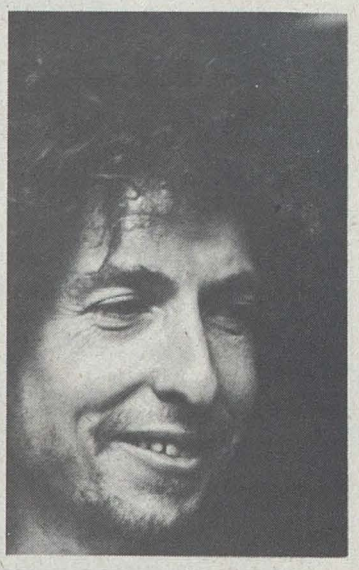


Bob Marley leans against the door jamb of his Kingston home, musing over the coming battle between the Forces of Jah and Babylon as prophesized in his latest album, Exodus. *(Pic: Kim Gottlieb)*



Bob Dylan spreads himself across a few tracks in a New York recording studio and listens to a playback of a number from his forthcoming LP. (Pic: Lynn Goldsmith)

Even the littlest Rastafarian knows how to sing, as Bob Marley cheerfully attests while Haile Selassie nods his approval in the background. (Pic: David Melhado)



The oft-cryptic Mr. D. Grins at a private joke. Call him Alias. (Pic: Lynn Goldsmith) □

Are you missing half the joy of your guitar?

IF YOU'RE LIKE a lot of people who've taken up the guitar, you went out and bought your guitar with high hopes. You probably bought a little instruction book to go with it, figuring all you had to do was to learn a few chords... and that with a bit of practice, you'd sound pretty good.

But maybe now you're finding that what you've learned isn't enough. Being able to strum some chords and sing a few songs is nice, of course—but you get tired of the same few songs after awhile. You'd like to be able to play other, harder songs . . . to play melody along with chords... to say things with your guitar that you feel inside, but haven't got the musical skills to express.

If this is the way you feel, we'd like to help you get the skills you need. We'd like to teach you to play the guitar the right way... by note as well as by chords, and by notes and chords in combination.

We'd like to teach you to read music, too—so you won't be limited to just a few simple songs that you've memorized. We'd like to help you get the freedom and fulfillment you *should* be getting from your guitar—instead of frustration from not being able to play the way you want to.

In short, we'd like to teach you the same kind of things you'd learn if you went to a good, thorough private teacher. The big difference is that you teach yourself to play with the U.S. School of Music courses. By mail.

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Miss _____ PRINT NAME _____ AGE (17 OR OVER)

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City _____

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3

PASS THE SALT AND PEPPER

Photos: Andy Warhol

Uh, let's see, maybe Famous Amos is going to press the new Stones album? Uh, let's see, maybe you could hold the mayo and throw in a double order of fries? Uh, we've heard of bands being friends, but doesn't this go beyond friendship? Uh, anyway, here are some people who look very much like the Rolling Stones who look very much like they're biting each other and close relatives.

Here's Mick playing the latest party game where you close your eyes and using only your teeth you try to gues what you're biting. Who writes these captions?

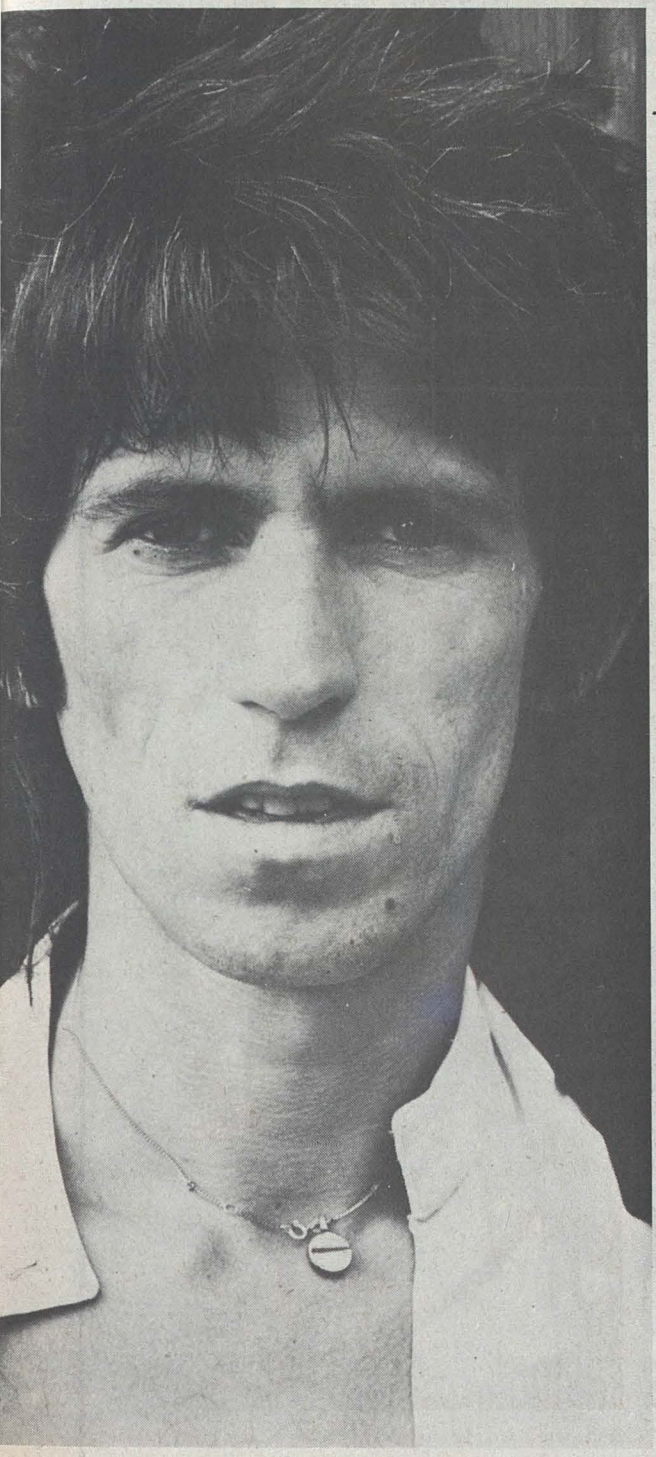
And here's Keith, demonstrating the technique that Hendrix used to play guitar. We think.

And here's Bill getting a bit of skin.

And here's Ron doing something which may be part of this photo series or may be something else which we'd have to look up in the dictionary. There must be easier ways to get nail polish off.

And here's Charlie and Mick having a real good time together. □

KEITH RICHARD



WREATH

on the hills of rif we come to greet you

through the halls of myth we choose to roam

crown of thorns

shroud of love

our gifts we offer

and the waters of life

of health

of stone

on the hills of rif we call, undefeated

crown of thorns

kreed of love

and language comb

on the hills of rif we rise

salute you

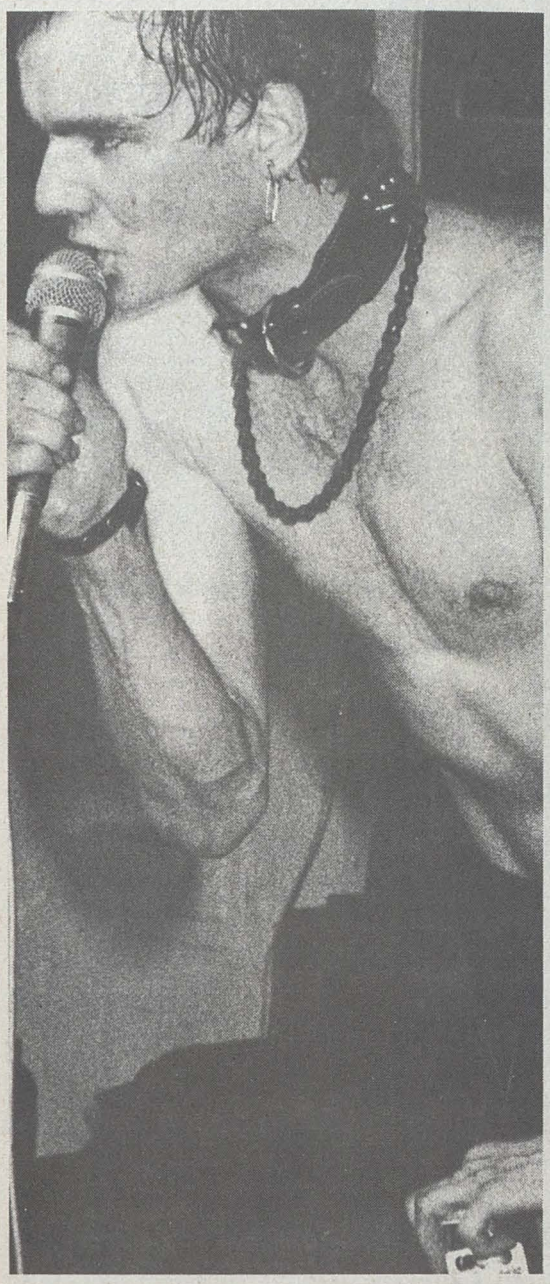
ja-kiss your face of light and bone.

-patti smith

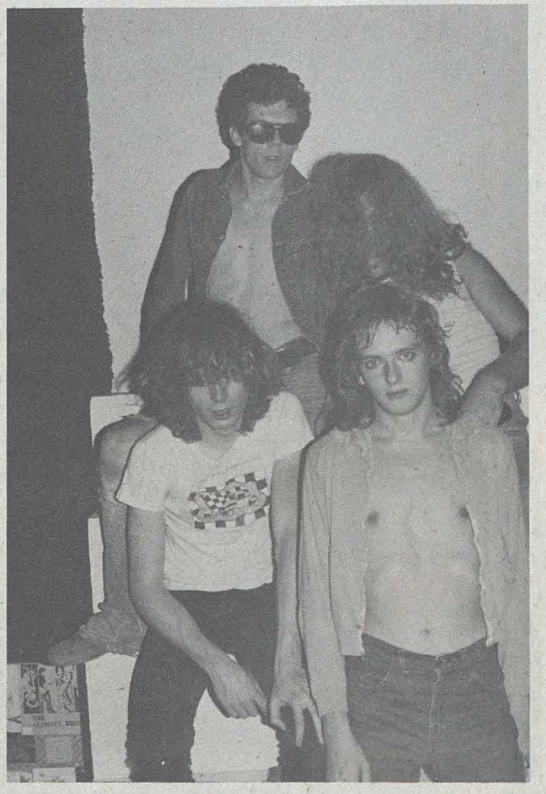
CANADIAN ROCK SECTION 1.

TORONTO TURNS TOPSY-TURVY!

The New Wave has found a happy nesting ground in Toronto, Canada's most progressively bizarre city, where clubs like the Crash



Do or die, *Toronto punk-rockers never cry. Steven Leckie of the Viletones in heated performance.*



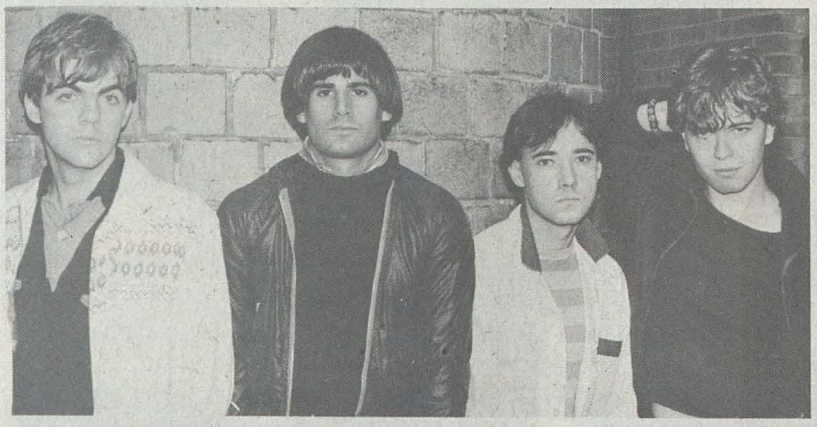
Teenage Head *played CBGB's on an epic summer weekend when the Toronto bands paid a collective visit to New York.*

Phil Lynott, *in Toronto to finish the latest Thin Lizzy album, checks out the Crash And Burn club and waves hello.*

And Burn provide hospitable headquarters for the frenzied spirit of rock and roll outrage sweeping the world. Photographer Carol Starr, herself an energetic force on the Toronto scene, sent us these first exclusive photos from our northern neighbors.

CANADIAN ROCK SECTION 2.

All photos: Carol Starr

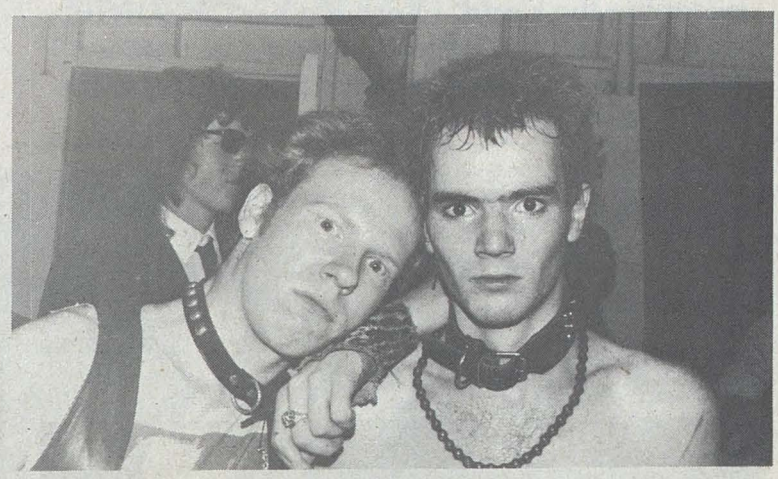


The Diodes *are the first Toronto New Wave band to sign a recording contract. From l. to r.: Ian, Paul, and two Johns.*

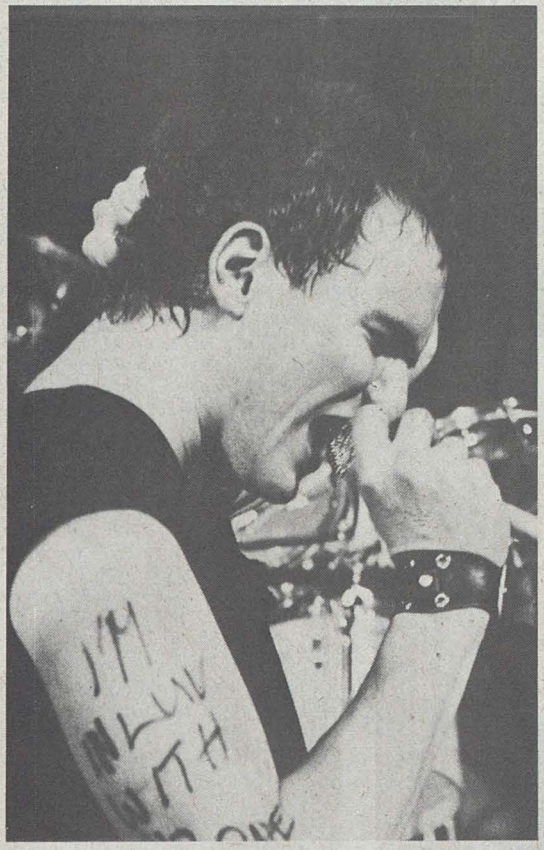
The Curse *have put the whammy on all those who aren't bedazzled by their live show. Mickey Skin sings, Trixi Danger is lead guitarist, Patsy Poison drums, and Dr. Anna plays bass.*

The Dishes *have an EP called "Fashion Plate", and you know, we got the joke.*

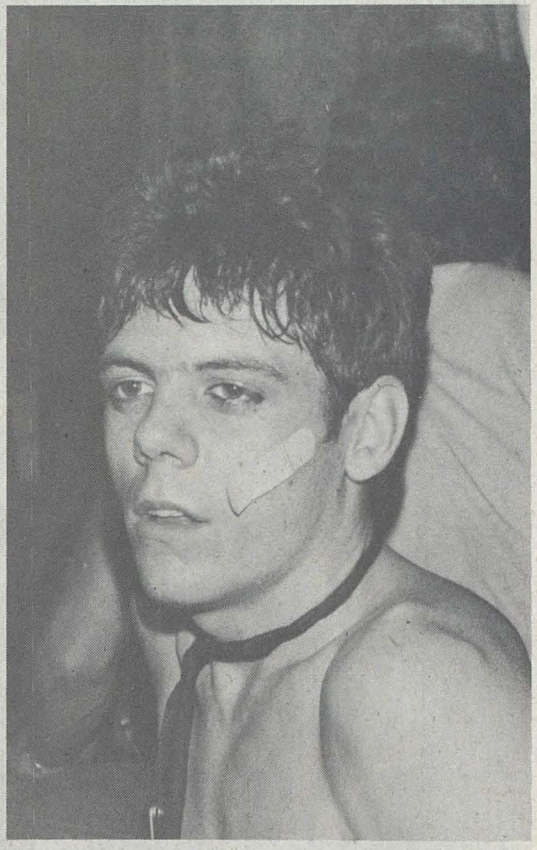
CANADIAN ROCK SECTION 3.



Cheetah Chrome *of the Dead Boys and Steven ("Nazi Dog") of the Viletones discuss Dog Collars they have known.*



Well, get down. . .! ***The Viletones*** *recently released a dynamic three-song single, led by the hypnotic "Screaming Fist", available from your local* ***nouveau*** *dealer.*



Frankie Vernon, *lead singer of Teenage Head, takes a bandaid break between sets.*

TOPSY-TURVY!

CANADIAN ROCK SECTION 4.

The Cads *look as if they could break a heart without even trying.*

The Concords *practice their own version of the Pony before taking to the stage.*

The Nerves *and* ***the Diodes*** *gather together to celebrate the opening of the Crash And Burn club.*

Photographer ***Carol Starr*** *shows us her undercover-angel attire, and promises more Toronto action soon.* □

rock imports crusade

by Marc Zakarin

"Reflecting Back on the Summer of Seventy-Seven"

It's in the papers, on the air and no man escapes, the new wave music has taken its foothold in the rock n roll record industry, in the summer of '77. At first I thought this strange new creature was the result of the big co.'s not buying local club talent, thus allowing big cities like New York, Boston, Cleveland and Los Angeles to develop their own music scenes. But, it developed far past such a simple excuse, in the U.S. shortly after the *Bruce Springsteen* media hype, record companies east to west began signing so called punk/newwave acts by the dozens. In fact the media has eaten it up, giving rock music in general more coverage than it has seen in quite some time! Thanks punks!!!

Many U.S. clubs are presently churning out new-new wave acts daily to fill this new demand. Now how is all this of value to you the IMPORT collector??? Another good question; punk rock in England caught fire so rapidly that its flame roared up within the import market and made the word IMPORT practically household. In England, the intensity of this music was given much fuel, due to the horrendous social and economic problems the country is facing, it is a much more political issue as explained to me by an English friend with her safety-pin neatly stuck through her cheek. Perhaps if this music had hit the U.S. in the 60's the result would have been very rebellious and anti-social, but not in the U.S. -70's! I couldn't even mentally conceive so many U.S. record stores taping-up IMPORT singles all over their windows, so remember, the next time you pass your local club and hear what you believe to be the *Standells, Them,* or *Iggy Pop,* look again and I think you will find: The *Sex Pistols, Stranglers, the Gorillas* the *Killjoys* or maybe the *Clash,* the *Vibrators,* the *Heartbreakers,* the *Jam,* the *Damned*—tomorrows bands—today.

On the progressive front, Import Records label (founded by JEM) now offers fifteen re-releases of those long lost collectors items (some of which were very, very expensive to obtain beforehand) My favorites are; *Mainhorse* (which is Pat Moraz' early band) *Tomorrow* (Steve Howes' first works) and *Acqua Fragile* (a great Italian band whose lead singer is now in *P.F.M.,* the music of *Acqua Fragile* is totally professional and very neatly similar to *Genesis, Yes* and *Gentle Giant.* I highly recommend *Acqua Fragile* and welcome any comments). Also available on the IMPORT label are *Iggy & The Stooges* (live), Patrick Moraz's newest solo works; "Out in the Sun". The *Neutrons*-Black Hole Star, featuring Phil Ryan and Will Youatt of *Man* and John Weathers of *Gentle Giant.* David Bedfords first album; "Nurses Song with Elephants" or how about Colin Scotts 'solo with guests Peter Gabriel, Fripp, Jon Anderson, Rick Wakeman, Peter Hammil, Phil Collins and others. There are many other great discs available from IMPORT and plenty in the works, so stay tuned.

Drifting back to the new wave for a moment, an early band whose music can be considered the roots of the new wave, do you remember the *MC-5?* Well Jem does and they now carry all three of the bands albums.

The Boston rock scene has exploded with talent and vitality in the last two years and the "Rat" is a club on Commonwealth Ave. that has been the principal place for most of the new bands to perform. Hence we have the "live at the Rat" album which is a live recording featuring ten of Bostons best new rock n roll bands. *Willie Alexander, Thundertrain, Third Rail, The Real Kids, DMZ, THE BOIZE, INFLIKTORS, MARC THOR, SASS, and Susan* are the bands involved and everyone of them puts out a real blast of honest rock n roll.

Hudson Ford have never received the recognition they deserve but with "Daylight", a brand new album and a new label, this ex-*Strawbs* duo are going to turn some heads. Their voices have never been clearer and their playing has never been better.

Omega has come out with a new album entitled "On Tour" but for one thing you won't believe the title because this is not a live album, and why the company gave it such a title is a mystery! What we have here is a collection of old *Omega* material which features the heavy hard driving sound that distinguishes their previous albums-a good sampler of *Omega*!!

Also *Judas Priests'* first LP "Rocka-Rolla" is now available in the U.S. The band is now touring the U.S. premiering their new CBS label album.

The Jam with their album "In the City" is a band that belongs to the new wave on a musical, not political, basis with just a fresh and honest music born out of the frustrations and problems of being a pub band "in the City". It was the same situation that another band found themselves in fifteen years ago, they became known as the *Who.* The *Jam* and their label have done little to play down this resemblence to the early *Who.* The back cover even features guitarist/lead vocalist/composer Paul Weller in a very Townshendesque pose. Tracks like; "Sounds from the Street" and "Away From Numbers" are on a par with the *Who's* output at this stage of their career.

Another great new collectors set of interest is *The Rolling Stones* a deluxe, limited edition, collectors album with five lp's and a t-shirt. The set is in a heavy, felt covered black box, with the *Rolling Stones* spelled out in glitter. Each of the five albums has an inner picture sleeve with a big picture of one member of the original band. And on the back, a brief description of that members background. Also included is a black t-shirt with *Rolling Stones* in glitter. The five lp's contain 51 tracks covering the best from all the Stones' Decca material. This is a limited edition that retails for $21.50.

Tai-Phong, a new French band consisting of five members (two orientals) is this columns' new IMPORT best bet. A very unique group whose classical, keyboard dominated music will remind you of the obvious progressive giants, however, *Tai-Phongs'* first album "Windows" is basically on the mellow side but will please most ears.

It is almost ime to print some of your great new letters so send all your questions, queries and curiosities to me in care of ROCK SCENE. Until next time. . . . .□

Yes, gang, it's the fantastic Shangri-Las! From left to right, we find Betty, Margie, and Mary strutting their stuff.

Andy Paley, who's producing the Shangri-Las new singles for Sire Records, gets to sing lead on "Bony Maronie", and isn't that a familiar face over on the bass?

Betty and Margie sit this one out as Mary tells a story of the group's old days and tour. Get the picture? (Yes, we see!) □

THE SHANGRI-LAS ARE BACK!

After a several-year absence from the performing stage, the Shangri-Las surprised a casual Sunday night audience at CBGB's by performing (spur-of-the-moment!) three golden newies. When the first chimed harmonies of "Out In The Street" hit the rafters, the girls were home to stay.

All photos: Roberta Bayley

A pre-concert celebration was held at NYC's Tavern On The Green to present Steve Miller and his band with three platinum albums for "Fly Like An Eagle" and one platinum for "Book Of Dreams". From left to right are Capitol Records' Irwin Sirotta and Ira Derfler, Steve Miller band members David Enny, Gary Mallaber, Byron Allred, Steve Miller, Norton Buffalo, and Lonnie Turner, and then Miller road manager Greg McCarthy, and then Steve's lawyer Greg Fishbach, Capitol's Dan Davis, and Miller's biz manager Howard Rose. (Pic: Ebet Roberts)

Then Steve was off to Atlanta for a concert and another party. This celebration was held at the Atlanta Hilton and from left to right this time are Capitol's Gene Rumple, Kathryn Schenker, and Jerry Brackenridge; then Steve Miller, Steve's lawyer Greg Fischbach, then Norton Buffalo from the band, then biz manager Howard Rose, then Capitol's George Luthin, Ray Tusken, and Maureen O'Connor. □

MILLER MINES GOLD

IN THE STUDIO WITH THE BRATS

Following the attention they created by their appearance on the second Max's Kansas City lp, the Brats took to the studio to record some more material for prospective record companies.

Getting down their licks in preparation for the studio are Brats Ron Balnchard and Scott Sheets. (Pic: Karen Lesser)

Waiting to do an overdub, Scott and Keith West relax with their favorite magazine. (Pic: Karen Lesser)

Joey (TV) Guido listens to a playback at the studio. (Pic: Karen Lesser)

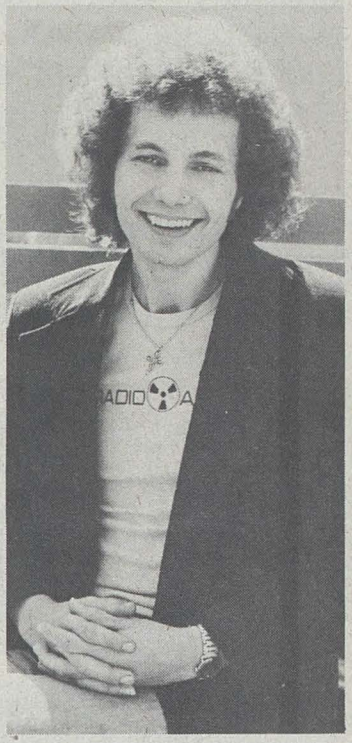
Joey, Keith, and Ron perfect their vocal harmonies and we can be sure it was a 'take'. (Pic: Karen Lesser)

After the session Scott relaxes with Karen Lesser while Karla Merrifield snaps a pic. □

HOT PIX

*LA *** A little publicity pic from the musicians behind the score of the film "One On One". At left is Paul Williams who wrote the score with Charles Fox at right, up top are Dash Crofts and Jim Seals who sing it, and in the middle is the pic's star Robby Benson.*

*NYC **** Party time at the Biltmore Hotel for the Marshall Tucker Band and Sea Level found from left Capricorn President Phil Walden, Marshall Tucker members Tommy Caldwell, Toy Caldwell, and Paul Riddle, and Sea Level's Chuck Leavell havin' a good old time.*



*LA *** Former star of NYC's "Hair" and well known NYC rock and roller Bert Sommer is back on Capitol Records with a new album produced by Ron Dante. Of the new album Bert says, "I feel like I've come full circle and I'm going straight ahead."*

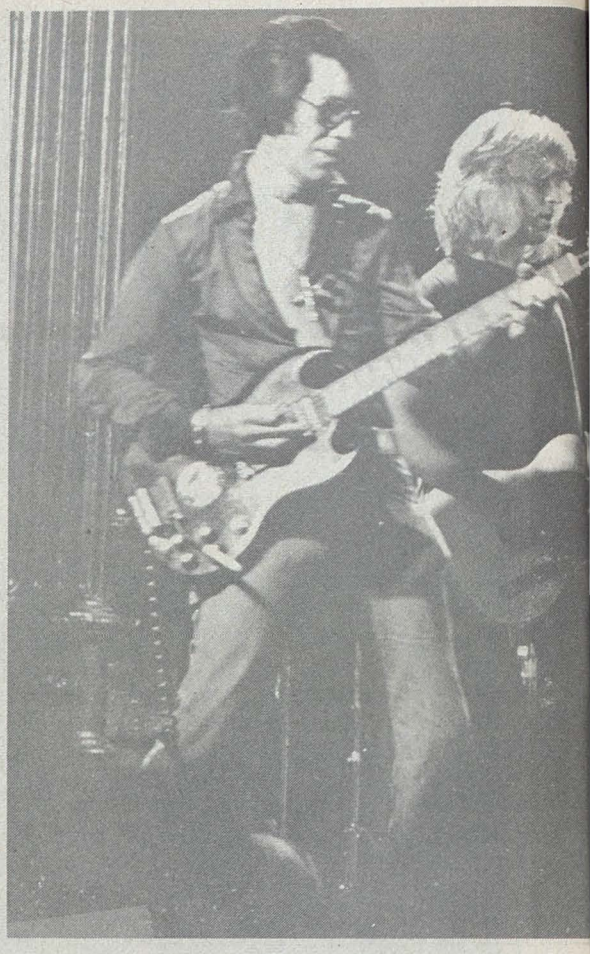
*NYC *** Rolling Stone Ron Wood enjoys a little of posh New York as he and wife Chrissy relax in the Plaza Hotel's Palm Court. (Pic: Allan Tannenbaum)*

*London **** Latest pic of Eddie And the Hotrods from left to right: Barrie Masters, Dave Higgs, Steve Nicol, and Paul Gray.*

RED HOT WITH ROBERT GORDON

Photos: Bob Gruen

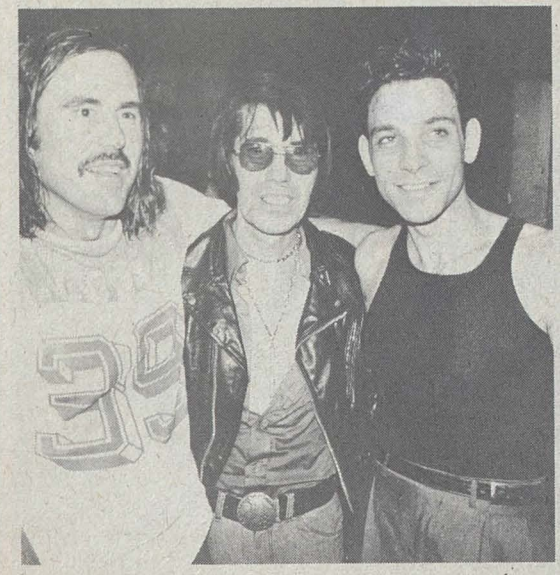
Robert Gordon played NYC's Bottom Line for a couple of nights and brought a great deal of attention to himself with his red hot shows. Now that Robert's album is speeding up the charts and he's set for a cross country tour, we're sure that Robert is gonna stay red hot.



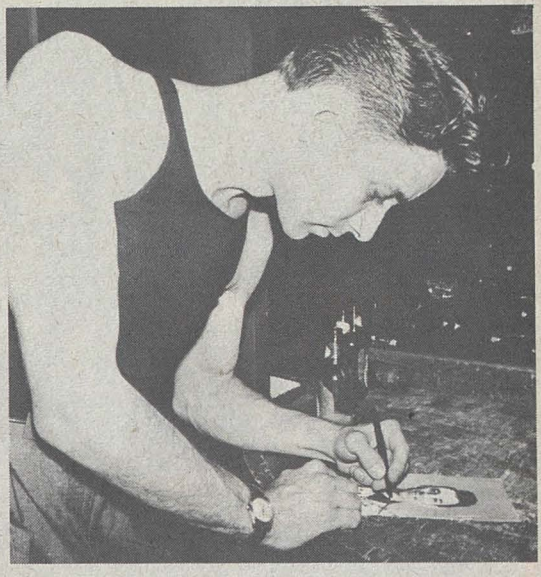
Robert takes off his jacket and moves up to the mike during an intense moment in the show.

The band gets ready to take the stage at the Bottom Line. From left to right are Howie Wyeth, Jerry Mathews, Link Wray, Rob Stoner, Billy Cross, and Robert Gordon.

Robert slips on his jacket during a last minute get ready in his dressing room.



Backstage after the set Commander Cody congratulates Link and Robert on a hot set.



A quiet moment with Robert in his dressing room as he signs an autograph for a fan. □

Photos: Bob Gruen

DAVID AND CYRINDA SET THE STYLE

Cyrinda gets ready to go in front of the cameras as David tries to keep his shirt on.

David and Cyrinda as they'll appear in the highclass Japanese magazine.

To make the photo spread surreal, a roasting pig was used in the street to light David and Cyrinda and their luxurious outfits.

When Japanese Playboy came to New York to get some pix of what NYC was all about, who better than David Johansen and Cyrinda Foxe to be in their photo spreads we ask you. Huh? Anyway, David and Cyrinda were in their upcoming punk meets Cardin issue and a handsome couple they are don't you agree.

Back to their real selves, D and C enjoy a tete a tete with none other than Ronnie Spector. □

Glamorous Cyrinda Foxe pulls a punk pose for our cameras.

Then Syl Sylvain joins in the fun as Cyrinda gives the lens a sultry look. □

CYRINDA IS A PUNK ROCKER

Photos: Bob Gruen

Not only is Aerosmith one of the biggest rock bands in the US, but their popularity spreads across Europe to the Orient, Australia, and everywhere else they've got kids and record players. Recently the band took a break from working on their new album to play a series of sold-out concerts in Europe and England.

Joe and Steven share a dramatic moment at the Reading Festival.

In London for a couple of days the band gets together with their producer Jack Douglas to continue work on their latest lp.

Joe Perry steps on stage and the fans go wild as he rocks into the first song of the set.

ACROSS EUROPE WITH AEROSMITH

Photos: Ron Pownall

Then it's off to Deutschland. Here Joe and Elissa chat with the man at customs.

Elissa and Michael Cohen of the security force inspect the drapes at the Munich Airport.

Then the band is off to the Circus Krone in Munich where they delighted the fans.

If this is Tuesday it must be Aerosmith. Kelly and the touring party await the arrival of their tour bus.

An aero plane to take you know who to the next stop.

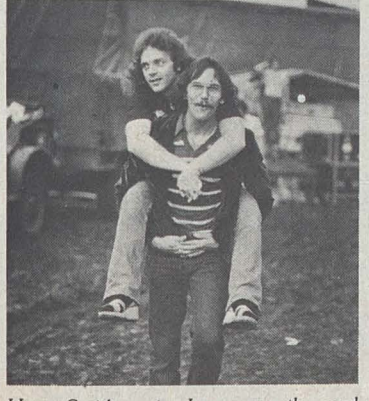
Tom does an interview at a Hamburg radio station.

Steven relaxes in his hotel room after the show.

The band arrives in Lieve, Belgium at an airport where there was nobody else, including no customs.

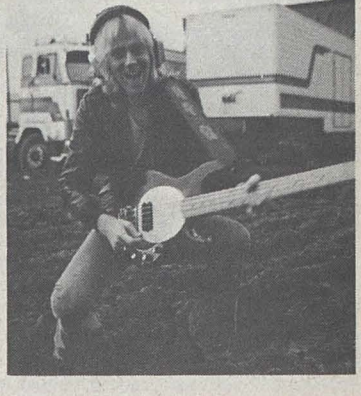
Steven leads the gang onto the plane.

David Krebs and Michael Cohen keep track of the luggage.



Henry Smith carries Joey across the mud at the Bilzen Festival in Belgium.

ST and Boston's manager Paul Ahern at the Bilzen Festival.



Tom in the mud backstage as above. □

comics reporter

by Howard Zimmerman

SUPERMAN

The super-expensive, super-spectacular SUPERMAN movie is finally off the ground and winging its way toward completion. Former soap star Chris Reeve is portraying *the Man of Steel* and Marlon Brando (through a reported inducement of several million bucks) is playing Jor-El, Superman's Kryptonian father.

Now, as I recall Superman's origin story, Jor-El is an important-but-fleeting character. This would severely limit Brando's appearance and so producer Ilya Salkind has taken the liberty of rewriting the story. But it's not the first time that this has been done, as Salkind is quick to point out. Over the decades, Superman's origin has been altered, embellished and modified by the book's various editors. This time, Jor-El follows his son to Earth, but in spirit only. He will communicate with his progeny from beyond the grave by an as-yet-undisclosed means.

Other changes have also been made. For instance, this go-around, it will be Kal-El (Superman's Kryptonian name) who makes that first red, yellow and blue costume; not Ma Kent. As for where its design comes from, why, he remembers what the men on Krypton wore—we won't go into how old he was when he left. And the "S" on his chest doesn't stand for Superman . . . it's a tribute to his father. That's right, Brando wears a big red "S" on his chest, too. (What it stood for on Krypton is not quite clear.) And Superman's famous hideaway, the Fortress of Solitude will be made entirely out of ice. This shook up the folks over at DC a bit, but I'm told that the interior sets for the Fortress scenes look "just super."

DREAM COME TRUE

When I was a kid I saw SUPERMAN VS. THE MOLE MEN in however-many-installments in my local movie theater. What I wouldn't have given to have played one of those half-pint characters! Well, it seems as though my dream has come true, but for somebody else. DC featured a promotional contest this past summer, offering an appearance in the movie as the two first prizes. Fourteen year-old Ed Finneran of Springfield, Massachusetts and thirteen year-old Tim Hussey of San Lorenzo, California were the lucky winners. Their names were drawn by Chris (Super) Reeve at the DC office, out of a pile of over five thousand entries. Not only did they get to go to the Calgary, Canada location where their scene was filmed, but they will also be flown to New York City for the movie's premiere.

MARVEL LIVE-ACTION

Speaking of comic superheroes coming to life, Marvel Comics has had success in bringing some of their most popular characters to life via the TV screen. CBS has shown a ninety-minute, live-action SPIDER-MAN pilot movie. Stan Lee is really anxious to have Spidey picked up as a regular weekly series—after all, Superman and Batman got their shots, didn't they?

CBS has also bought several other superhero movies: CAPTAIN AMERICA, THE HUMAN TORCH, MS. MARVEL and THE HULK. A sequel to THE HULK has also been filmed; both parts are scheduled as two-hour movie-of-the-week specials.

If you get the feeling that Marvel is pushing SPIDER-MAN these days for all of his potential worth, you're right. Not only is he Marvel's first (and only) superhero to appear in four regular titles, there is now the newspaper strip (daily and Sunday) and the recent announcement that Spidey's face will imminently become Marvel's logo.

UNREST IN THE BULLPEN

Master of cosmic art Jim Starlin will be doing the bulk of his work for DC from now on. The distinctive Starlin style will grace many of their covers, including the beautiful NEW GODS #17.

Several other Marvel talents have made their way over to the Distinguished Competition. Howie Chaykin, whose star has been on the rise ever since George Lucas handpicked him to do Marvel's adaptation of *Star Wars,* will be drawing a three-part, WWII BLACKHAWK epic. You'll also find Chaykin's work in WEIRD WAR TALES #61, slated to be an all-SF issue. Don Heck has been given a title of his own over at DC. It's a new superhero, STEEL, THE INDESTRUCTIBLE MAN. "Dashing" Don, as Stan ("the Man") Lee christened him, should feel right at home with STEEL, who is a WWII hero: Don drew CAPTAIN AMERICA and THE AVENGERS for years, while working for Marvel. And we've heard that Steve (HOWARD the DUCK) Gerber is yet another disgruntled Marvelite who'll be working for DC. Steve is scheduled to write the MR. MIRACLE series.

UNDERGROUND RUNDOWN

There are three new books of interest this time around.

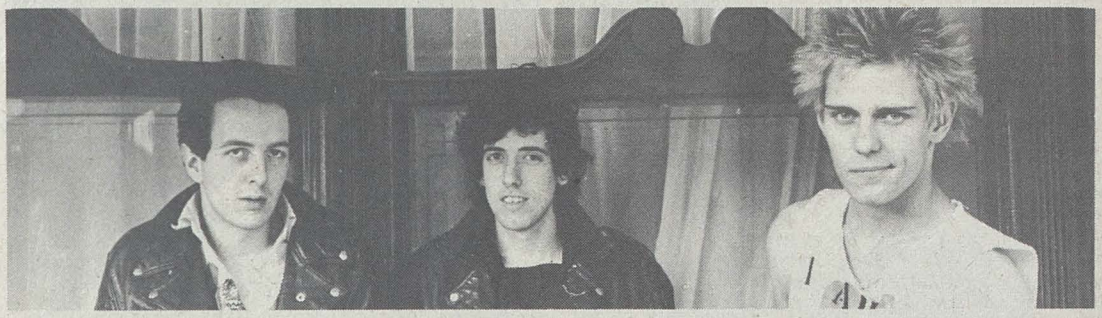
FURRY FREAK BROTHERS #5—Rip-Off Press. Gilbert Shelton and Dave Sheridan show no signs of letting up or getting stale with this series. "I'm amazed and delighted that Shelton has managed to keep the Freak Brothers so fresh and new," says underground cartoonist (and BAREFOOTZ' poppa) Howard Cruse. After all, "the boys" are archetypal images of characters—the 60s hippies of southern California—whose time has past. But issue #5 shows that they are timeless images as well. FREAK BROTHERS is truly the best of the ongoing undergrounds. (Incidentally, if you'd like to see what Howard Cruse is up to these days, pick up on an SF-media magazine called STARLOG. Cruse recently become the Art Director of this spaced-out groundlevel publication. Congratulations, H.C.!)

(continued on page 66)

© 1977 DC Comics, Inc.
Photo by Bob Penn

Christopher (Superman) Reeve picks out the lucky winners of the "Great Superman Movie Contest" as DC Publisher Jenette Kahn and President Sol Harrison look on in amused admiration.

ON FILM *Donovan Letts has attracted a good deal of attention in London because while he was the dj at the Roxy club there he filmed most of the important bands—Sex Pistols, Clash, & etc—in their natural environment. Now it's very possible that Don's film clips may be put into a movie to show what this 'punk' thing is really about. (Pic: Sheila Rock)*



CLASH *From left are Joe Strummer, Mick Jones, and Paul Simon of the Clash posing for a pic on the way to their rehearsal as Anya Phillips snaps the camera.*

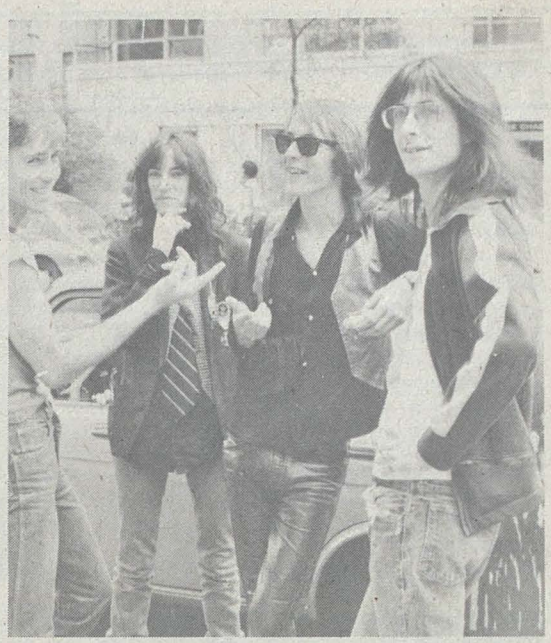
IMPORTS *The poster for TV and Blondie up in London during their history making tour there. The grafitti is from British punks. Cute, huh? (Pic: Anya Phillips)* □

PUNKETTE *Fashion being what it is, if you like this look you'd better get on the band wagon fast, why probably by next year everybody on the block will look like this and then you'll have to think of something else to stand out in the crowd. (Photo by Sheila Rock)*

PATTI: PHILADELPHIA FREEDOM

When WIOQ-FM decided to celebrate Labor Day with a free concert-broadcast, they naturally called on Philadelphia's favorite filly, Patti Smith, to headline the event. With a capacity crowd in attendance, Patti and the Group shook that Philly Dog around!

Photos: Todd Smith



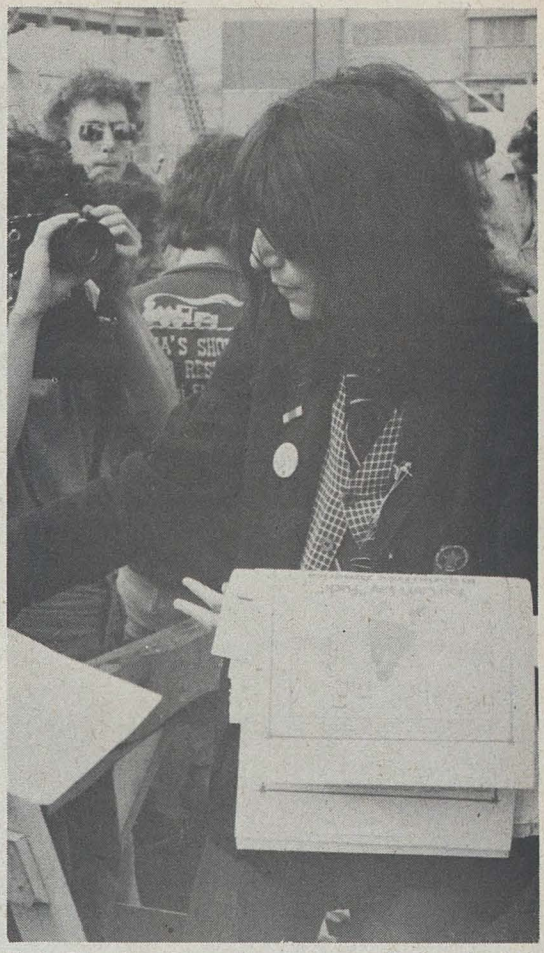
The Patti Smith Group gathers for the trip down the Jersey Turnpike: Ivan, Patti, Jay Dee, and Lenny.

Patti surveys the record-breaking audience while they applaud the final strains of "Redondo Beach".

Patti's mom and sister Kimberley take a stroll through the backstage area.

Patti and Jay Dee cuddle up as trufan Richard Sassin attacks from the heights.

Andi Ostrowe contemplates the revolutionary struggle in Eritrea while Lenny takes a stretch.

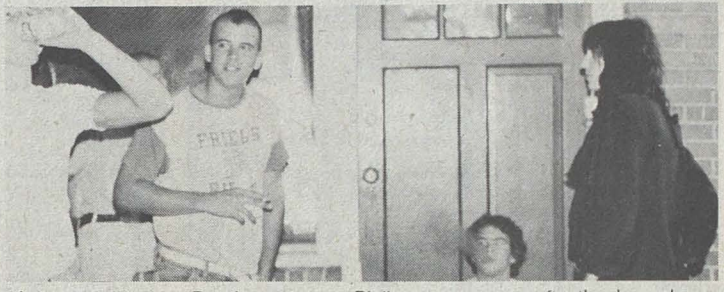


Radio Ethiopia must serve the people, notes Patti, as she distributes leaflets and posters to the fans.

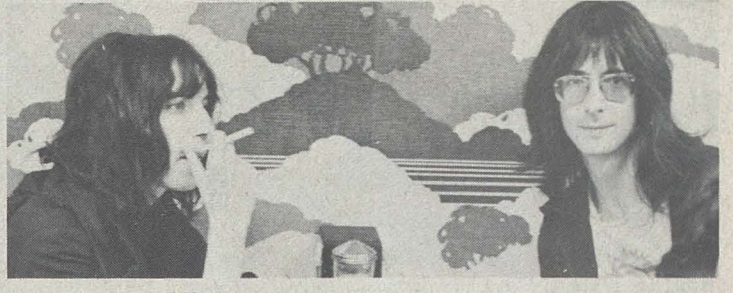
Ivan needs his shades to protect him from the fiery strains of "Ask The Angels", while Jay Dee has a vested interest.

Patti takes a coffee break.

Head of Crew Todd Smith is always surrounded by admirers.

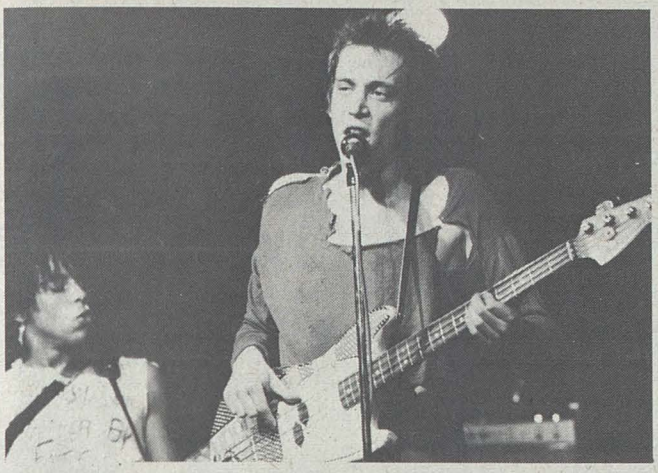


It's been a while since Patti hung out on a Philly streetcorner, so after the show, she makes a few rounds. Football, anyone?

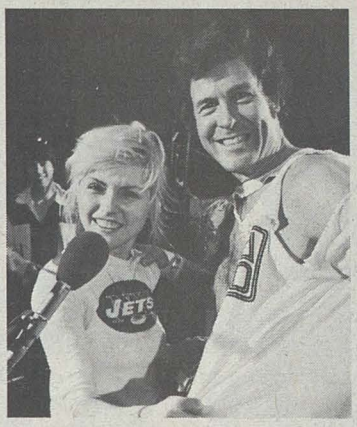


Yum . . . bring on those cheese steaks!

The livin' end? "Well, guys, see ya at the Spectrum . . . ." □



Richard Hell and a Void-Oid trip the light fantastic at a recent Village Gate extravaganza shortly before the release of their debut album. (Pic: Bob Gruen)

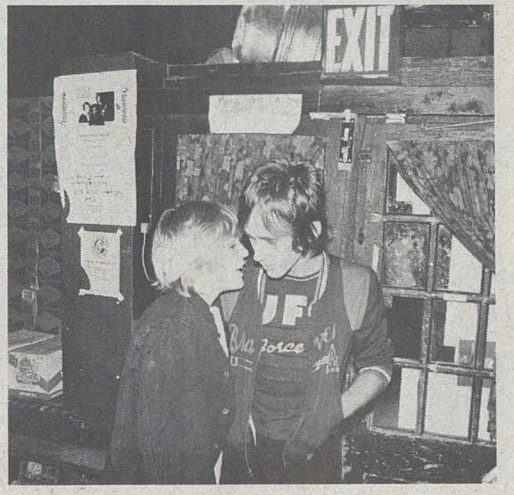


Blondie's Debbie Harry shows Cousin Bruce Morrow how to properly rip and shred a t-shirt during a taping of the band for WNBC news. (Pic: Chris Stein)

(Pic: Joe Stevens)

Linda Stein, Patti Smith, Andy Paley, and Sire Records prexy Seymour Stein shoot the breeze outside CBGB's.

Legs McNeil and David Johansen seem to be enjoying their night on the town. (Pic: Bob Gruen)



Tina Weymouth whispers to Ivan Kral that they now have the same haircut. (Pic: Bob Gruen)

Sable Starr gives an embrace to two of her favorite pin-up boys: Johnny Thunders and Iggy Pop. (Pic: Bob Gruen)

*Bleecker Bob's Golden Oldies at 179 MacDougal St. right off 8th, has rapidly become a major retail center for New Wave records. In keeping with p**k policy, he's seen tossing members of Wayne County's Electric Chairs out on the street, while Lenny and manager Peter Crowley look bemusedly on. (Pic: Bob Gruen)*

The Senders, featuring frantic Phillipe on drums and vocals, are visited by Johnny Thunders for a hot rock-a-billy jam. (Pic: Bob Gruen)

Public Problems give us a flex: Chris Acosta, vocals; Bill Rohlfing, bass; Fred Bell, guitar; and Richie Delecki, drums. (Pic: Karla Merrifield)

Blondie and photog Bob Gruen try to decide which has the flashier pants.

Boss has been setting word-of-mouth afire with their dynamic appearances at Copperfield's. Stay tuned for more on this exciting new group . . . we're gonna have a party! (Pic: Bill Marovitz)

Is this a band or a comix revue? Steel Tips makes room on the CBGB's stage. (Pic: Bob Gruen)

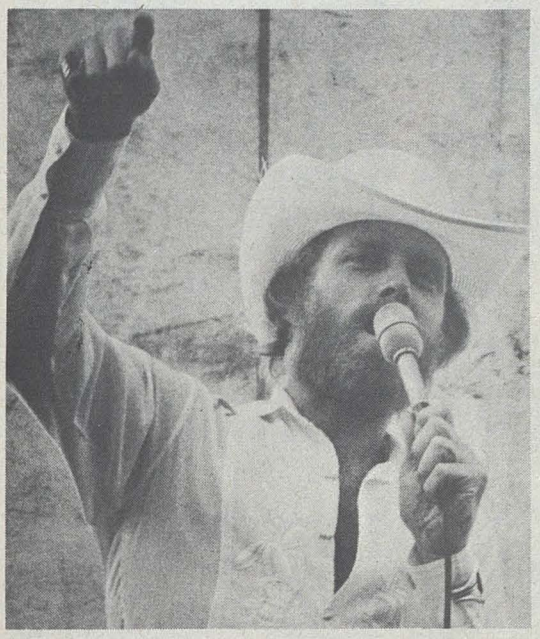
The Ramones find yet another brick wall to lean against . . . only this one's in Berkeley, and they're visiting store manager Bob Wuy.

Happy birthday to you . . . happy birthday to you . . . happy birthday dear Willy DeVille . . . . (Pic: Ebet Roberts)

The legendary Sirius Trixon and the Motor City Bad Boys peruse a copy of America's favorite rock read at the immortal Gem's Spa. That's one way of staying legendary! (l. to r.): Rikki St. James, Glenn Dean, Sirius, Greasy Carlisi, Jim Jam, and Dennis "Machine Gun" Thompson. (Pic: Hunzi) □

Surf's Up In Central Park

The Beach Boys pulled their woodie into Central Park's Great Lawn and celebrated over fifteen years of California high-life while a capacity New York City crowd danced and cheered along with them. Photographer Lynn Goldsmith donned her wet suit and dived right into the swim of things for *ROCK SCENE.*



Mike Love urges everyone to sing together . . . and they do!

Carl and Mike had better not be messed with . . . or are they meditating?

The eternal Beach Boys gather together for a group photo by their backstage trailer. That's Carl, Al, Dennis, Brian (looking quite sprightly!) and Mike.

BEACH BOYS PARTY!

Photos: Lynn Goldsmith

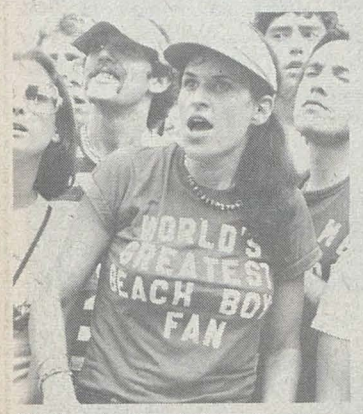
This is how it looked for the 100,000 plus Beach Boys fans who were treated to a free concert by this legendary group.

Dennis and the new Mrs. Wilson have a chat with a local television news reporter. And while you're at it, check out Dennis' new solo debut album as well, "Pacific Ocean Blue."

The pause that refreshes. Now what did you say the next song was . . .?

Brian's wife, Marilyn, oversees the backstage area in ante-bellum splendor . . . five tiers, count 'em!

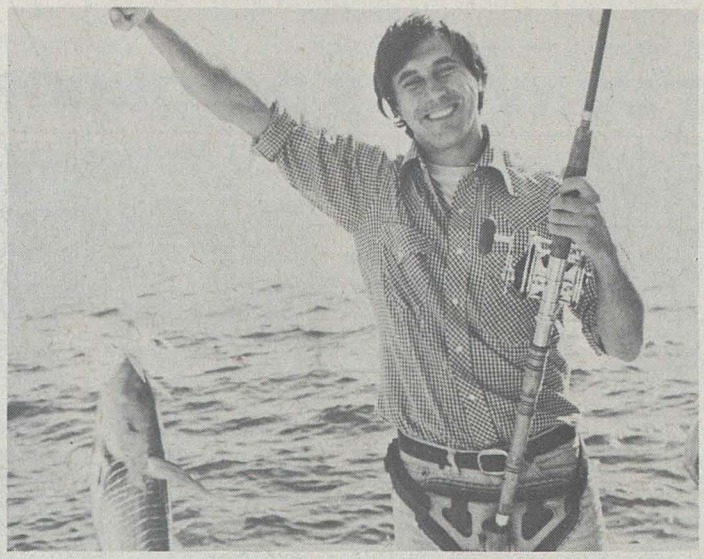
"Well, east coast girls are hip/I really dig those styles they wear. . . ."



Here's a fan who believes in putting an unmistakable message across.

And another. . . . !

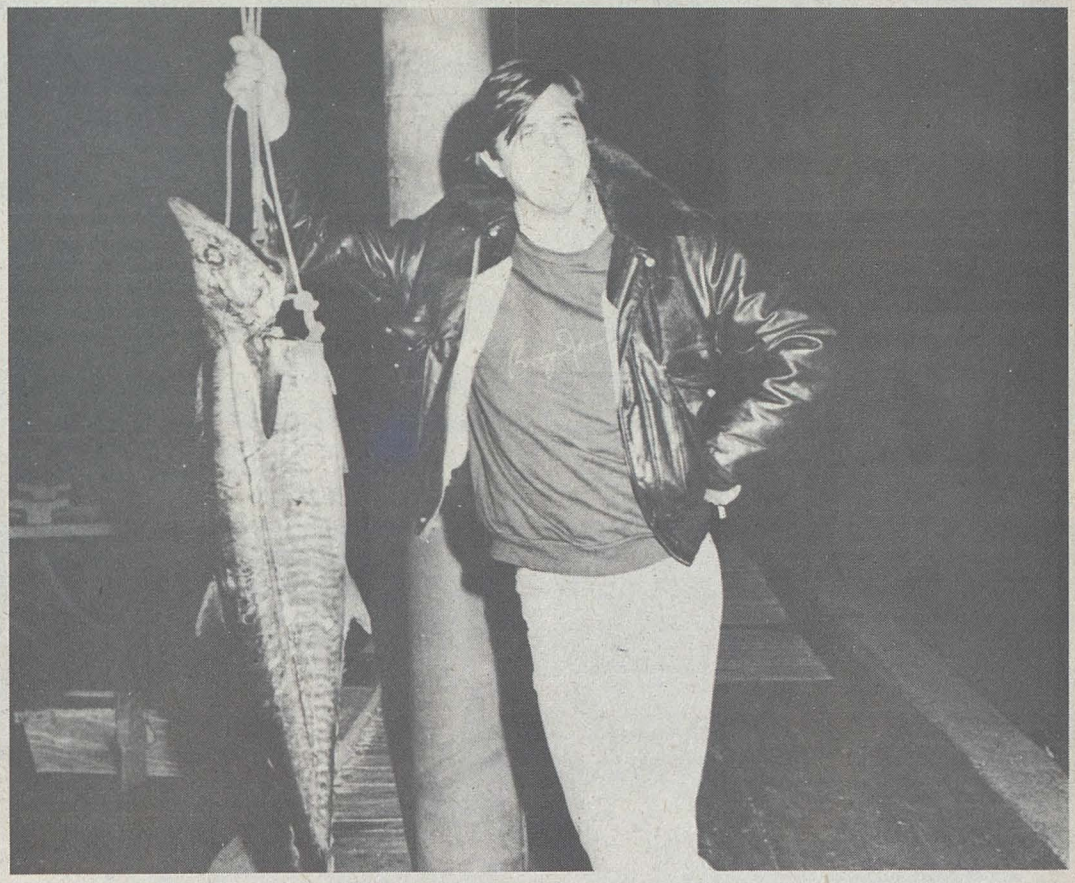
The concert was a joyous success for all concemed. Here's hoping the Beach Boys come back for a visit soon, and keep carrying those world-wide Good Vibrations . . . at least until Daddy takes their T-Bird away. Bust your buns! □



HOLY MACKEREL, BRYAN

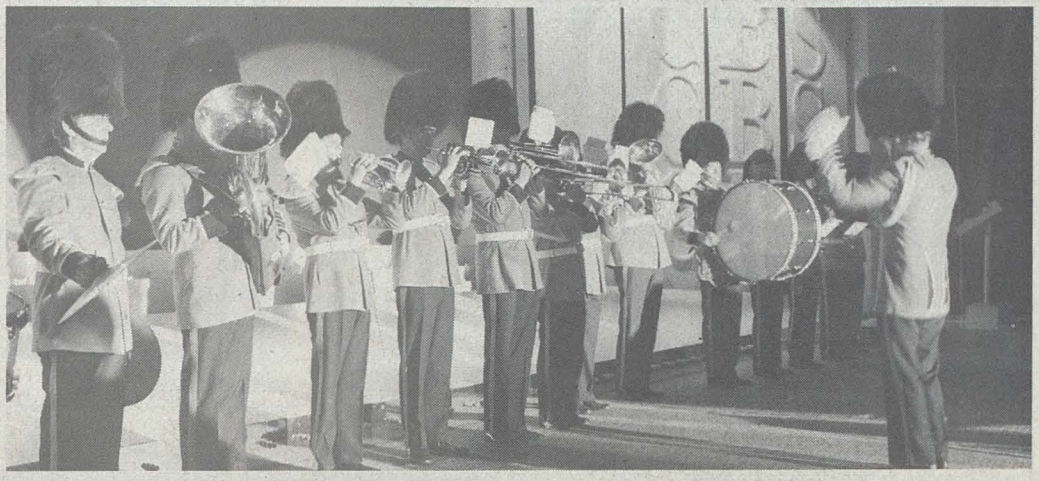
Bryan Ferry went deep sea fishing during a visit to Perth Australia and wouldn't ya know it but ROCK SCENE was there to follow Bryan out onto the salty brine.

Rod in hand, Bryan displays his first catch of the day from the blue waters off the coast of Perth, a tuna fish!

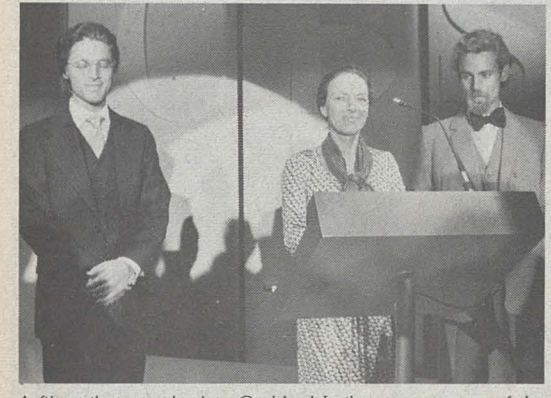


At the end of the day Bryan poses for a photo on the dock with the catch of the day a 40 lb Spanish mackerel. Bryan caught this one with a bent safety pin on the end of an old guitar string. □

CBS CONVENES IN LONDON



The opening day festivities were highlighted—according to CBS Group President Walter Yetnikoff—by a local punk rock band.



A film tribute to the late Goddard Leiberson was one of the convention's special features. Here, Peter, Birgitta (Mrs. Goddard Leiberson) and Jonathon Leiberson.

Much of the action took place in the lobby of the Grosvenor House. The unlikely group pictured here is Danny Kortchmar, Ringo Starr, Lisa Robinson, Walter Yetnikoff.

Lisa watches as Ringo greets Ron Wood.

You know, one of the Rolling Stones?

It was quite a week in London when CBS Records held their annual convention . . . . . CBS execs and employees from all over the world were on hand for product presentations, high level confabs, and shows every night where some of the label's most important acts performed

Mick Jagger says hello to Patti Labelle.

Jeff Beck talks about mutual friends with Lisa at Ron Alexenburg's birthday party.

Okay Abe, just one more picture. Left to right, Crawler manager Abe Hoch, Crawler lead singer Terry Wilson Slesser, Lisa R., Walter Yetnikoff.

Backstage at Crackers' pub: CBS International President Richard Asher, (far left); CBS President Bruce Lundvall (right) and National A & R Vice President Don Ellis (far right) with the Vibrators.

James Taylor with some of the people who made it happen.

Natl. Sales & Distribution Vice Pres. Paul Smith (far left) with REO Speedwagon and Ron Alexenburg and Bruce Lundvall for the gold album presentation.

Left to right: Danny Seraphine of Chicago, Vice Pres. Marketing Don Dempsey, James Taylor, Bruce Lundvall, Jane Olivor, Walter Yetnikoff, Stephen Stills.

Art Garfunkel changed from casual attire to this tuxedo to get the International "Golden Globe" award for worldwide album sales in excess of five million units.

Now this was a lively table: left to right: Mick Jagger, Ron Wood, Susan George, Earl McGrath, Stephen Stills, Eric Idle. □

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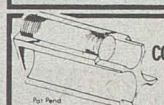

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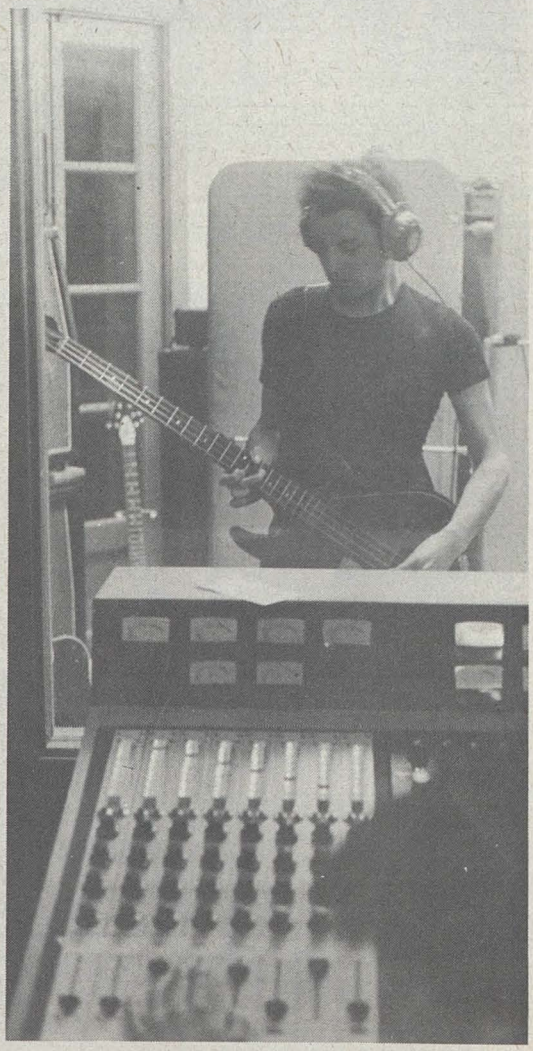
CRIME CUTS!

San Francisco's new wave shock-leaders, Crime, recently went into the studio to lay down some blistering fresh tracks. With "Hot Wire My

The line-up: Ron the Ripper, Frankie Fix, Johnny Strike, and new drummer Brittley Black. Just the facts, ma'am.

Frankie and Johnny add guitars, lyrics, and matching hats.

Brittley beats out a rhythm on the skins.



This is what recording is all about: the empathy of man (or shall we say ripper?) and machine.

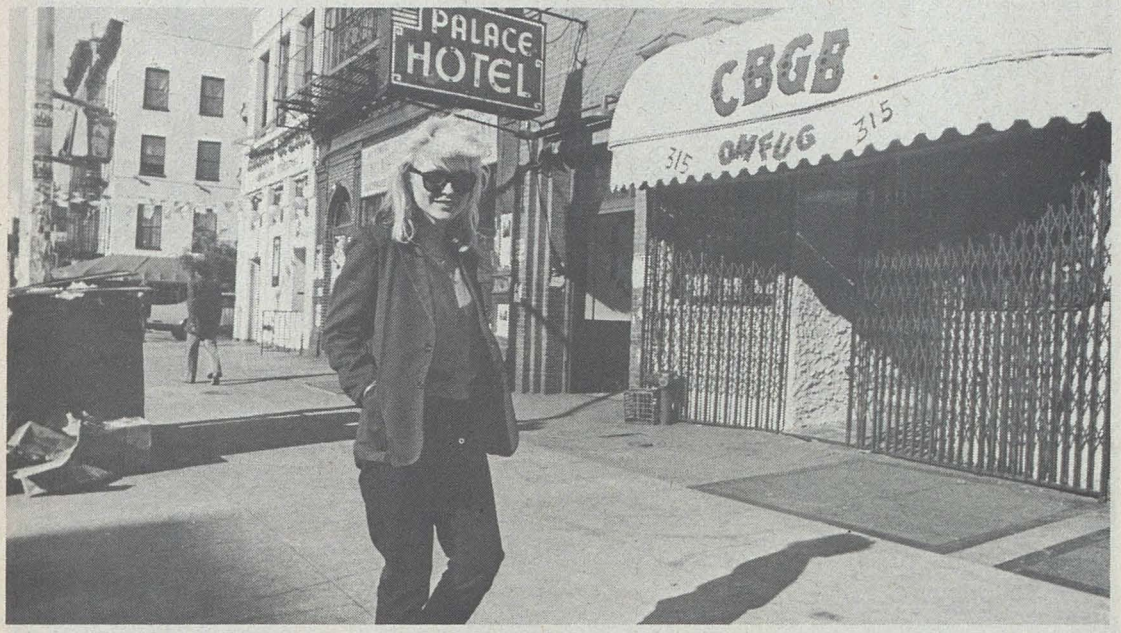
Photos: James Stark

Heart/Baby You're So Repulsive" a surprise Euro-hit, the group prepared a follow-up: "Frustration/Murder By Guitar"!

Later, at a backstage party in San Francisco's palatial punk palace, Mabuhay Gardens, Frankie welcomes the Damned's Dave Vanium to the west coast. □

BLONDIE TAKES A STROLL!

In between touring and recording, Debbie Harry likes to catch up on what's happening in New York. ROCK SCENE's Bob Gruen kept tabs on Blondie's platinum tresses as she made the rounds of the lower east side.



Debbie thought she'd stop at CBGB's to have a drink with Hilly, but "in the sun" the place is all closed up!

Blondie and Chris Stein take a break at an Italian street fair for some yummy scungilli.

Strolling arm in arm, the happy couple could be just any other subterranean Manhattan dwellers.

No stroll would be complete without some new duds. Here, Blondie checks in at a used clothing shop and has a chat with the owner.

Well, guys, see ya on St. Mark's Place . . . . □

Showtime at the Club 82, and the Stillettos prepare to strut their leggy stuff.

Remember The Good Old Glitter Days

Yes, Virginia, it wasn't that long ago that platform boots and sequins ruled the fashion world. Bands of both sexes wore make-up, outrage was the order of the day, and a new wave of rock energy threatened to rule the world. Sound familiar? Maybe it didn't quite work out as planned, but it was a lot of fun while it lasted. And, as shown, maybe those days haven't disappeared entirely.

Voila! Look, it's Debbie Harry (Blondie) on lead, while Elda (in the middle) still leads today's slightly raunchier version of the same group!

This is really an all-star night! As the Stillettos harmonize, New York Dolls Jerry Nolan, Syl Sylvain, Arthur Kane, and Johnny Thunders play a few choruses of "Personality Crisis". □

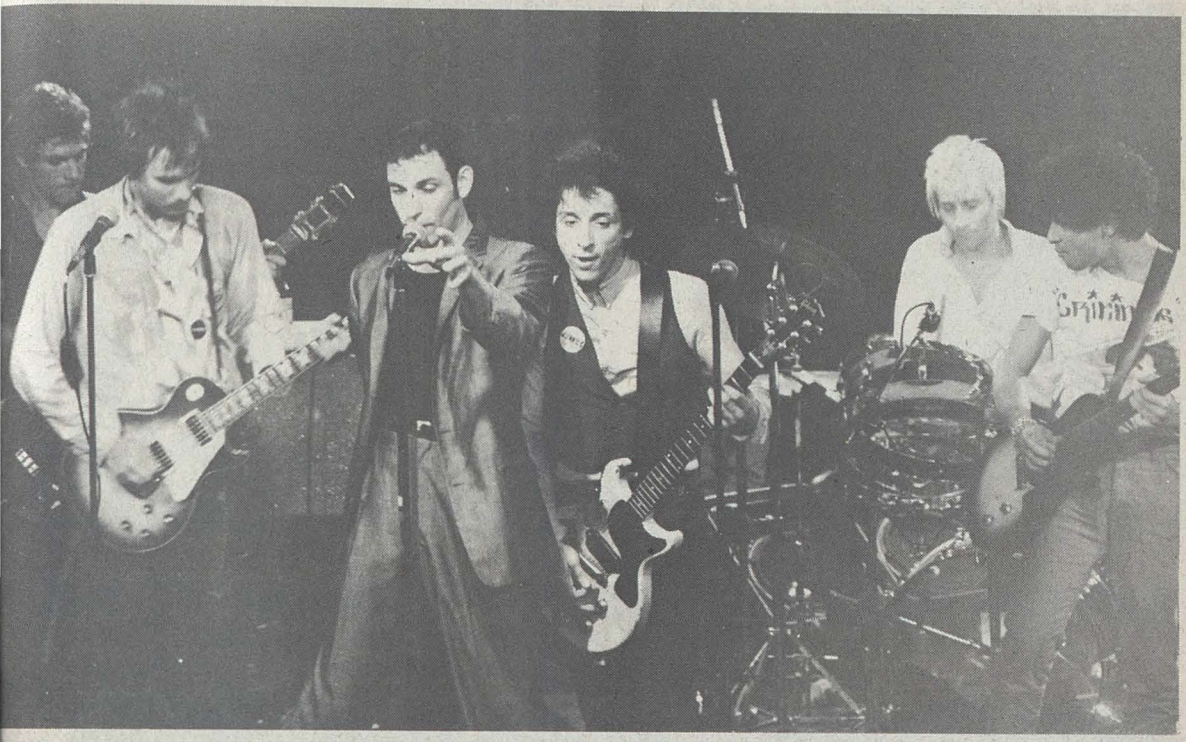
BACKSTAGE WITH THE HEARTBREAKERS

After an extended stay in Europe, the Heartbreakers returned to their home base of New York City for a string of sold out concerts that delighted their die-hard NYC fans and attracted a good deal of new attention to the group.

Jerry Nolan, Billy Rath, Walter Lure, and Johnny Thunders care about being in tune. Here the boys strike a pose for Bob Gruen during a tuneful moment backstage.

Johnny and Billy double check the string section as the audience begins to fill the club to the rafters. (Pic: Bob Gruen)

Then it's rock and roll time as Billy, Walter, and Johnny hit some hot harmonies and swing through a series of Heartbreakers favorites. (Pic: Karla Merrifield)



As an extra added attraction, Robert Gordon and Syl Sylvain join the Heartbreakers line-up for an encore. (Pic: Bob Gruen)

Backstage David Johansen and Johnny talk about the good old days. (Pic: Bob Gruen)

Johnny gets a buss from none other than the one and only Blondie. (Pic: Bob Gruen) □

Kiki tells Elton she'd like to be this *tall.*

Elton gets Kiki out on the dancefloor.

Elton gets Lisa on the dancefloor.

ELTON AND KIKI PARTY IN NEW YORK

Photos: Mick Rock

Can't stop dancing, that Elton.

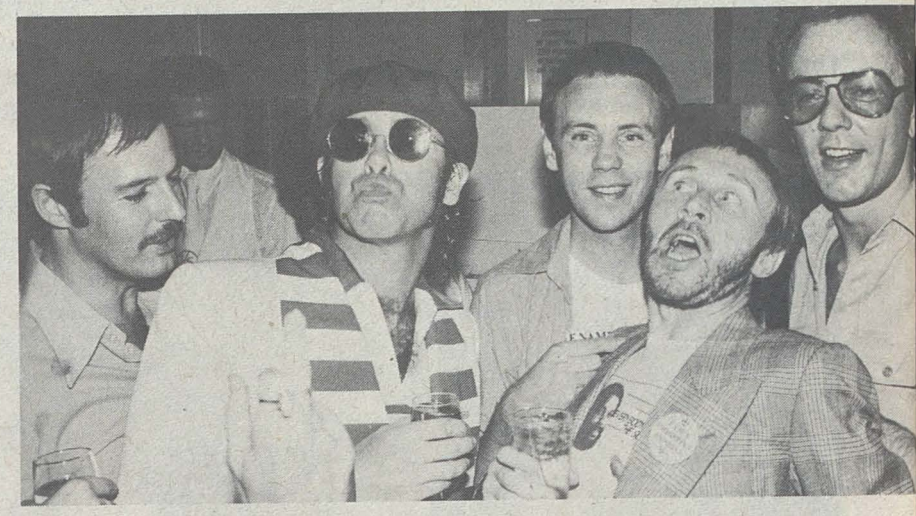
I won't dance, don't ask me.

Did we comment on Elton's attire?

The air conditioning failed on one of the hottest nights of summer at the chic One Fifth Avenue, but it didn't dampen anyone's spirits as Elton John, John Reid and Rocket Records tossed a party for Kiki Dee—in honor of her Central Park concert.

Nat Weiss, Scott Bairstow, Lisa R. and EJ in a rare portrait.

Tony King and May Pang cut up for our cameras.



Everything but a lampshade.

Elton John, Ron Delsener, and Paul Simon, looking serious. Looking askance (left), Nat Weiss.

Clive Davis and John Reid look for Elton.

John finds him.

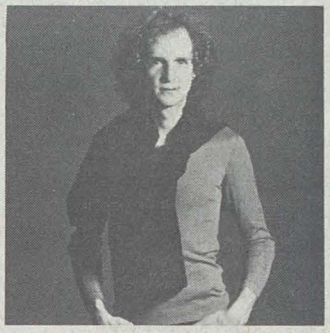
EJ shares a private joke with Kiki and Dane Clark.

Good night. □

HOT PIX

*SUNSET STRIP *** The UFO billboard on LA's strip got a good deal of attention, including some complaints from the owner of the property that "because of the suggestive and obscene nature of the artwork, the UFO artwork be removed from his property".*

*NYC ***** New rock act Clover had a hot set at the Bottom Line when they were joined onstage by Southside Johnny and Martin Belmont of The Rumour. From left to right are Southside, Huey Lewis of Clover, and Rumour's Belmont.*



*NYC *** "This is a new peak for me, a hot rock n roll album with a sound I've never had on any lp before. I think this is going to be the one that people are going to like best," says Andy Pratt about his new lp, "Shiver In The Night" on Nemperor Records. We couldn't agree more.*

*London *** Is that Queen Elizabeth congratulating Alan Price on the release of the Animals' "Before We Were So Rudely Interrupted" or is somebody putting somebody on?*

*Toronto **** Seen listening to the playback of the new Thin Lizzy album at Toronto Sound are Lizzy Brian Downey, producer Tony Vicounti, Lizzy Phil Lynott, Polydor's Tim Harold, Singer Pat Travers, Lizzy Scott Gorham, and guitarist Brian Robertson who played on the new lp and will go out on the road with the band during their upcoming tour.*

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Lenny Hosts At CBGB's!

Doc Rock, alias Lenny Kaye, likes nothing better than to spend an evening relaxing in the warm and cheerful company of CBGB's back-bar regulars. He's also sometimes called upon to pay host to the visiting celebrities who come to pay call on America's Bowery rock showplace, as photographer Bob Gruen is quick to point out.

Pics: Bob Gruen

Even ex-Blues Project member Steve Katz needs a safety pin to complete his ensemble.

The lovely Michelle Phillips, once a Mama & Papa, and now fresh from a starring cinematic role with Rudolph Nureyev, hoists a CBGB's glass with Lenny.

While Haruko of Japan's Music Life *magazine looks over, and Tina Weymouth carries an entirely different conversation with Joe Stevens, Lenny fills in a reporter from German television on the new rock energy erupting around the globe. Fight the good fight . . . and see you next weekend!* □

There's No South Like The Old South

Seen at the annual Capricorn Records, picnic, rock and roll bash, and get your picture taken with a politician party are rockers Jack Holder (he's Black Oak's guitarist) and none other than the lad himself J. D. Mangrum.

Things are never slow in the old South. Here's an entertaining afternoon spent weighing in. From left Don Fox looks on as Doug Gray of the Marshall Tucker Band steps on the scales. Buddy Carpent who's Marshall Tucker's bus driver checks the weight. (Pic: Jerry Eubanks)

Seems like Don won the weigh in. Here he is getting the payoff from pie holders Doug Gray of Marshall Tucker and bus driver for Tucker Don Fox. Which makes us think we better wear our old clothes if we ever go to Georgia. (Pic: Jerry Eubanks). □

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On left is Paul Shaffer, on right Greg Evigan. Paul directed "Godspell" in Toronto and was the assistant conductor of Broadway's "The Magic Show". Greg was in "Jesus Christ Superstar" and "Grease".

Seen at the Bistro wingding are Casablanca chief Neil Bogart, TAT Communications chief Norman Lear, and tv producer Don Kirshner. Lear and Kirshner are working together to put "A Year At The Top" on top of the tv ratings while Neil works on the hit records.

Neil introduces Paul and Greg to the assembled partygoers.

Greg hits the ivories as Paul chants a tune to the approval of the crowd.

Congratulating Greg and Paul are Mackenzie Phillips, Laraine Newman, Paul, and Valerie Bertinelli. □

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The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.

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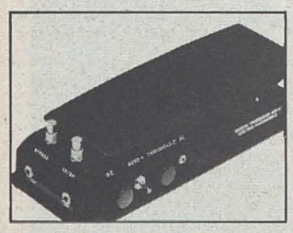

THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.

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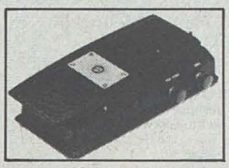
The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.

13" x 6" x 3¾"



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And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC.
8½" x 8" x 3" x 1½"

e-h

E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.

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Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response, 10 Hz—100 kHz (Direct), 10 Hz—3KhZ (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6¾" x 6" x 1½"

DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

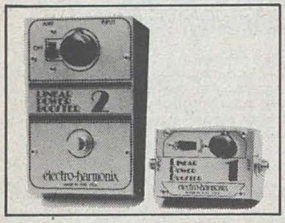
Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with *no* false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.
AC only DELUXE 8" x 6¾" x 6" x 1½"
AC-DC STANDARD 6¾" x 5½" x 2¼" x 1 3/16"
AC-DC PEDAL 13" x 6" x 3¾"

electro-harmonix

27 WEST 23RD STREET, NEW YORK, N.Y. 10010 (212) 741-1770

SHOP AROUND!!! SHOP AROUND!!! SHOP AROUND!!!

Wholesale Prices



CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2—5¼" x 3⅜" x 2¼" x 1½"

TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1⅛"
TREE—5¼" x 3⅜" x 2¼" x 1½"

PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.

MOLE—3" x 2" x 1⅛" HOG'S FOOT—5¼" x 3⅜" x 2¼" x 1½"

WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.

5¼" x 3⅜" x 2¼" x 1½"

NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.

8" x 6¾" x 6" x 1½"

TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1⅝"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3⅜ x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"

ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC): 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1⁹/₁₆"

MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"

3" x 2" x 1⅛"

electro-harmonix

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THE NOISE-FREE MULTI-PURPOSE ECHOFLANGER

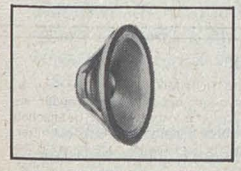
You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.
8" x 6¼" x 6"

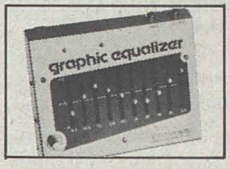
THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.
24.5 lbs. 17¼" x 14¼" x 9¼"



GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.
Available in 12" and 15" models for guitar, bass and P. A.

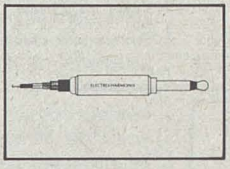


THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.
8" x 6¾" x 6" x 1½"

SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered.
5½" x 3⅛" x 2¼" x 1½"

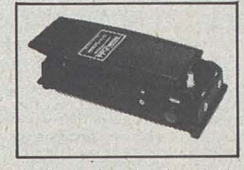


MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.

A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.
5¾" x 3⅜" x 2¼" x 1½"



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. Consonants can be created by the way you strike your guitar or other instrument. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in your playing techniques. The Sustain adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC or DC.
13" x 6" 3¾"

COMICS

(continued from page 30)

FEAR AND LAUGHTER—Krupp Comic Works. This volume is the hysterical result of Scott Shaw reading too much Hunter Thompson. Thompson is the author of *Hell's Angels,* the classic *Fear and Loathing in Las Vegas,* and the final word in political reporting, *Fear and Loathing: On the Campaign Trail '72.* There are many contributors to this book, including William Stout, John Pound, Carl Taylor and Rick Geary. It comes closer to visualizing Thompson's incredible paranoid genius than I would have thought possible. Raoul Duke would be proud. . . .

CORPORATE CRIME—Krupp Comic Works. CC is all about just that. From the Teapot Dome scandal to Watergate, from ITT to Parker Bros. Monopoly to atomic energy pollution no punches are pulled by these top underground talents. Denis Kitchen, Trina Robbins, Leonard Rifas, Guy Colwell, Sharon Rudahl, Kim Deitch, Jay Kinney—all have contributed to this collective condemnation of Big Business rip-off, death and destruction. A powerful little volume, to say the least.

FANTASY STUFF

This year's biggest event in the visual media, without question, is STAR WARS. The ripples generated by its splashy success will be seen and felt for some time to come. Marvel is making big bucks off of the movie with its comic adaptation. Each of the first six issues—in which the movie was serialized—has been printed in multiple editions. This is unheard of in the comics industry. Marvel's even taken those issues and reprinted them in over-sized tabloid format as two one-dollar STAR WARS SPECIALS. And these went into a second printing even before the first was distributed—such is the demand.

DC's new space fantasy, STAR HUNTERS, has been very well received, too. In fact, the property has been optioned by a major motion picture studio. If it turns out to be a feasible (and not too expensive) project, there will soon be another "star" to look forward to.

With this revived interest in fantasy, the creations of J.R.R. Tolkien will be visualized for both TV and the silver screen. NBC is presenting THE HOBBIT as an animated, musical special and Ralph (FRITZ THE CAT, HEAVY TRAFFIC) Bakshi is producing the LORD OF THE RINGS triology. He is making each of the books into a full-length, animated, cinematic feature. Bakshi promises that "you're not going to believe what you're seeing." He has spent four years (at least) in production with this and it should be *something else* . . . And for all of the Tolkien purists out there, take heart: Bakshi insists that the screenplay "was written by J.R.R. Tolkien."□

DOC ROCK

(continued from page 5)

Bleecker St. on Carmine (Jeff Beck fans: please note).

* * *

I'm a 14 year old girl and I've got a Les Paul and a medium sized Gibson amp. But the amps I really like (such as Marshall, Fender, and Ampeg) are really too expensive for a kid my age. Some of my friends want me to get into a band, but what can I do without a good amp? What about Pignose amps? Long live rock and roll! M.R., Naugatuck, Conn.

I said it once, I'll say it again: might ain't right. Unless you plan on starting out in arenas, any size amp is fine as long as it gives you Your Sound. I've heard Gibson amps (especially a stereo job from the fifties owned by Producer Jack Douglas) that can blow you clear across the block, and I've heard hipper-name amps that sound like toys. The best instrumentalists turn their equipment to the best advantage: Pignoses, however, are really only for practice . . . it would be like trying to run a disco with a pocket transistor radio. But if you believe your final proclamation, go join that band . . . and let *Rock Scene* know how you do!

I'm a 15 year old girl who plays the electric guitar. I've been playing since I was 8 . . . over the years I've gotten pretty good. Now I've been asked to play in a group as lead guitarist; they play in rock clubs around Pa. and New Jersey. My mother refuses to let me play with five guys (even though she's met them and admits they're nice). I don't understand why my parents bothered to buy me a Strat and pay for my lessons if they didn't expect me to put them to use. What can I do? P.R., Lehigh Valley, Pa.

Nothing, for the moment, except keep playing. The truth is that legally you're not allowed to play in drinking clubs, so you might (if the guys are older) create some unexpected problems. But your mother must realize that rock and roll is a music that erases boundaries of gender . . . that desire for the music should be the sole arbiter of what band to join. If she sees your dedication to your instrument, I'm sure her attitude will soften in time. (And if not, start practicing *real loud*. . . .)

* * *

X-Rays: Loretta and Carmen, at 10 Priesing St., #3, Jamaica Plain, Mass. 02130 publish the *Miscarriage* newsletter, a dizzying scandal sheet filled with Boston new wave dirt. . . . Scott Paul, of Mad Hts., Mich., is curious what Black Sabbath's sign, 666, stands for. It's the symbol for the mark of the devil, according to my necromantic sources. . . .The Suicide Commandos have a couple of singles for $1.50 apiece. Replete with picture sleeves, "Emission Control/Cliche Ole" and "Match Mismatch/Mark He's A Terror" are available from 1645 Hennepin Ave., #312, Minneapolis, MN. 55403. . . .*Hoopla* is up to issue #3, with articles on Syd Barrett, Kinks, and the Ramones, available from 210 E. Morningside Dr., Peoria, Illinois 61614 at 50¢ per. Co-editor Dena Smith tells me she has every issue of *Rock Scene* since its inception. . . . Buffalo's *Big Star* mag is finally in the mails, covering Television, Boston bands, and the Dictators, $1.00 from Bernard Kruger, M.B. 274, P.O. Box 118, Bidwell Station, Buffalo, N.Y. 14222. . . . . Thurston Moore of Bethel, Ct., inquires after more information on "Crazy Like A Fox" by one Link Cromwell, recorded for Hollywood Records in 1966. According to Terry Ork, Ork Records plans on rereleasing this perennial favorite very shortly. As Groucho puts it, "I must say no more. . . ." And a special hi to Sharon Rose in S. Suburban, Ill., who says in three years she's going to marry either me or Joey Ramone. I'm waiting!

Doc Rock will answer your questions on any phase of rock and roll in every issue. Send all queries, comments, additional information etc. to Doc Rock, c/o Rock Scene, 358 Fairwood Road, Bethany, Conn. 06525; sorry, no direct mail individual replies are possible.

DOC ROCK'S CORRESPONDENCE CLINIC

This column within a column is becoming so popular that we're going to have to insert a ground-rule: please, only one or two fave names per listing. There's no space to list six or seven of your most popular groups. Choose to choose. . . .Kiss fans are hot and heavy this issue: Bob Cappuccio, 1113 Butler Park, Ambler, Pa. 19002; William J. Sapp, 850 Liguan Terraces, Dedo, Guam 96912; Joe Mendoza, 2107 E. 16th, Cheyenne, Wy. 82001; Jeannine Bevel, Rt. 3, Box 591, Grant, Al. 35747; Marion Plummer, Box 501, A.P.O. 09205, New York; and Tina Russell, 190 E. Dogwood St., Monticello, Florida 32344. . . .The Rebel Rocker likes Kiss, Angel, and Heart, at 11520 SW 57 Terrace, Miami, Fla. 33173. . . . Lori Tyler, 300 W. 30th St., Farmington, N.M. 87401 gets off on Kiss and Aerosmith. . . . Roberta Boria of 19 Crowningshield Drive, Paxton, Mass. 01612 is "absolutely crazy" over rockers ranging from Aerosmith to the Framp and Jeff Beck. . . . Kathy Schell, 81 Saranac, Youngstown, Ohio 44505, wants to hear from loyal fans of Steven Tyler and Aerosmith . . . Heavy on Queen: Bettina Bissell, 2031 Ocean Front, Atlantic Beach, Fla. 32233; Cindy Huber, 166 Carter, Troy, Michigan 48098 Kim Parr, 1812 Billman La., Wheaton, Md. 20902; Dawn Weber, 5740 Livernois, Rochester, Mich. 48063; and Conni Pearson, 1248 Belfast Ave., Costa Mesa, Calif. 92626 . . . Keep It Loud proclaims Pam Smith, 723 Watterman, Minden, La. 71055, in favor of Bob Segar, Kiss, and Angel . . . . Cindy Bunnell, 38 Helen Street, Johnson City, NY 13790 would like to hear from other girls who have met both Angel and Kiss . . . . Gerrie Paino, 21024 Reserve Drive, Fairview Park, Ohio 44126 writes the most beautiful letter about Angel . . . . Kathy Mendoza, 2008 Laverne Dr., Hunt, Alabama 35810 holds a torch for Kiss, Queen, and Angel . . . . ditto for John Westlake, 573 Parker Ave., Bricktown, New Jersey 08723 . . . . Moira Sheehan, 14036 Glenwood, Detroit, Michigan 48205 likes Led Zep and ELO . . . More Led Zep: Carole Henderson, 14 Amar Drive, Hammond, Louisiana 70401; William Tirabasso, 2 Sherwood Ridge Road, Suffern, N.Y. 10901; Carole D. McCleneghan, 2122 N. Margaret Ave., Tucson, Arizona 85716 (especially J. Page!); Carolyn Chipolone, 1563 Lee Terrace Dr., Wickliffe, Ohio 44092 enjoys her Zep with a twist of Todd Rundgren . . . . Rush aficionados should contact Todd Wallace, 2701 Welsh Rd., Apt. 3-D, Phila, Pa. 19152 . . . . Rainbow Leigh Miller, 3907 Noyes Circle, Randallstown, Md. 21133 announces "shoot for the stars . . . rock stars!" and adds her faves as Bad. Co., Cheap Trick, Derringer . . . . Cherry Baby, 3242 Keokuk Court, San Diego, Calif. 92117, has it bad for Starz; as does Michael Mule, 136-30 Sanford Ave., Flushing, N.Y. 11367 derives pleasure from American Tears, Angel, and Linda Ronstadt . . . . Alice Cooper fans should be "what we are" to Lisa Swann, Box 37, Crosslake, Mn. 56442 . . . . David Bowie has found a true believer in Frankie Paino, 21024 Reserve Drive, Fairview Park, Ohio 44126 . . . . Climax Blues Band followers to Barbara Carter, P.O. Box 112, Graceville, Florida 32440 . . . . Journey supporters should gather with Becky Bartels, 1520-97th St., Niagara Falls, N.Y. 14304 . . . . Phil Eason, 47½ Cottage St., Middletown, N.Y. 10940 thrives on femme-rockers, esp. Runaways and Blondie . . . . Cheryll Moroz, 3624 106 St., Edmonton, Alberta, Canada T65-1A4, is interested in Suzi Q., the Rollers, and Patti Smith . . . . Roger Painter, 636 N. Gordon, Pomona, Calif. 91768 cares for Kiss, Rush, and anyone into "NY and LA punk rock" . . . . Michelle Francoeur, 12595 38EME Ave., Riviere Des Prairies, Montreal P.Q. H1E 2C7 is looking for information, pictures and articles on Peter Frampton . . . . Becky Sharp, 1442 Dicken Dr., Ann Arbor, Mich. 48103 has her tastes on Kiss, Framp, Patti, Led Zep and the Stones . . . . Randy Reeves, 2525 Lake Oaks, Waco, Tx. 76710 is looking for fans of Patti, Shawn Phillips, Al Stewart and especially Jimmie Spheeris . . . . The New Wave ever expands: June Flash of Box 13, Westwood, N.J. 07675; Julian Guitierrez Jr., 980 Devon Drive, Hayward, Ca. 94542 likes the Sex Pistols, Iggy, and Bowie; Regina "Little Reggie" Dawson, 3149 Kennedy Blvd., Jersey City, N.J. 07306 opts for Patti and Television; Chuck Prapvolenis, 1744 Oliver St., Rahway, N.J. 07065 kicks it down with the Ramones, Richard Hell, and the Dead Boys . . . . Phyllis Ariano, 130 Catherine St., Bridgeport, Conn. 06604 is into punk dressing and music . . . Martin Burgoyne, 2415 Rambler Road, North Graylyn Crest, Wilmington, DE 19810 likes practically any and every new band . . . and Marybeth Trilling, 5055 Wick Dr., Oak Lawn, Illinois 60453 hums hard rocker tunes, including Patti Smith Group, Starz, Led Zep, UFO, and any combination of the above. . . . Remember, keep it brief, but Keep It!□

NEW FLASH YOUR MESSAGE WITH KINKY KUBES! NEW

KEY WORDS ON 4 sides give you 64 different sayings.

Body language - as you move, the message changes - I LOVE YOU - MEN NEED ACTION - YOU CRAVE IT and many more conversation starters.

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Street / Box # _____

City _____ State _____ Zip _____

I enclose ☐Check ☐Money order for $ _____

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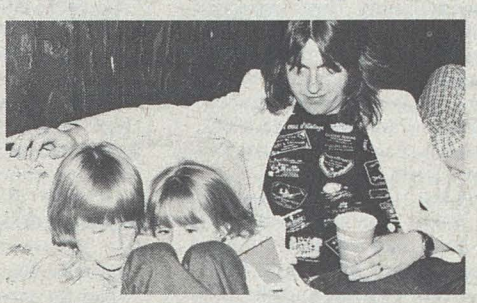
STARS KIDS

Ronnie Van Zant, main man of Lynyrd Skynird, poses with daughter Tammy while Judy Van Zant watches with a smile.



Foghat's Dave Peverett with daughter Lucy and Son Jason during a relaxed moment backstage. (Pic: Karla Merrifield). □

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Type or print clearly.
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- No personal ads will be accepted. We reserve the right to refuse any order.
- We assume no responsibility for contents of ads.

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(For details see page 57)

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Send my free "Scrapbook" & enter my subscription.
I enclose: $7.00. (Canada $7.50, Foreign $8.00).

Name _____

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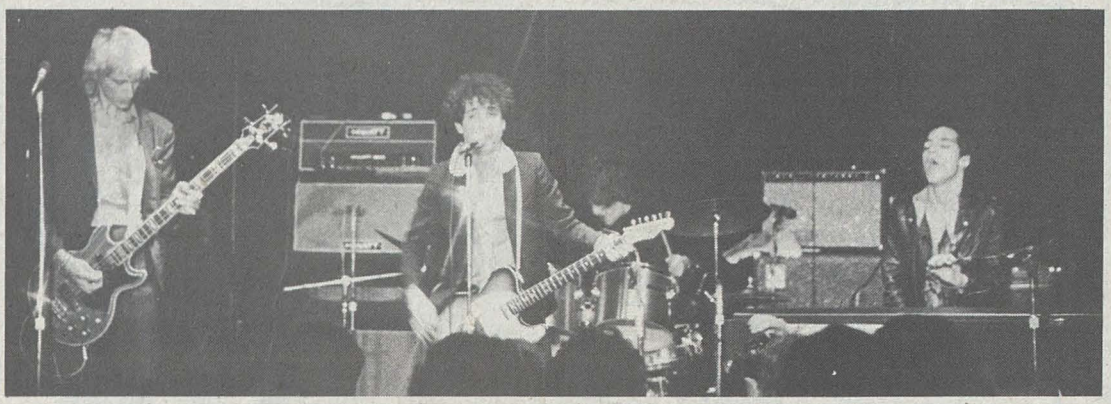
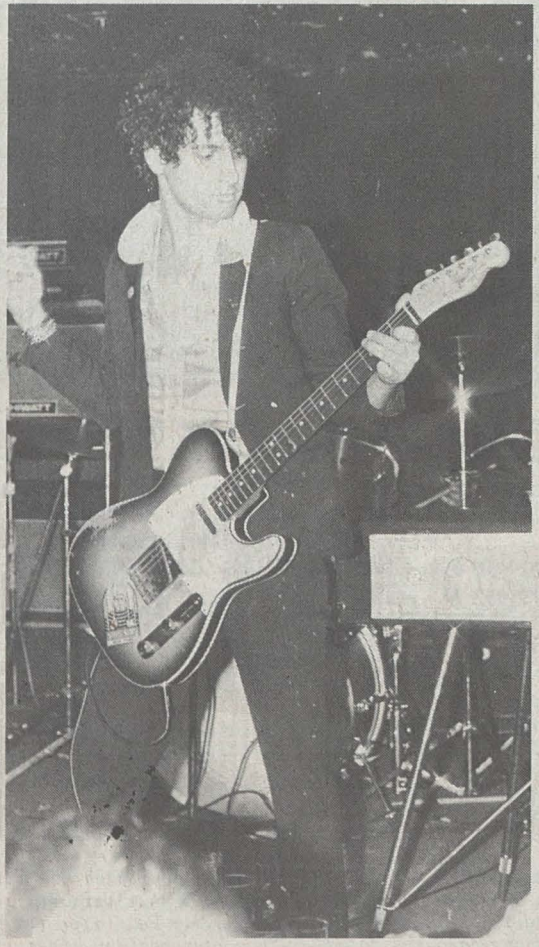
(please print)

Check one: New Subscriber ☐ Current Subscriber ☐
I enclose total _____ Check ☐ Cash ☐ Money order ☐

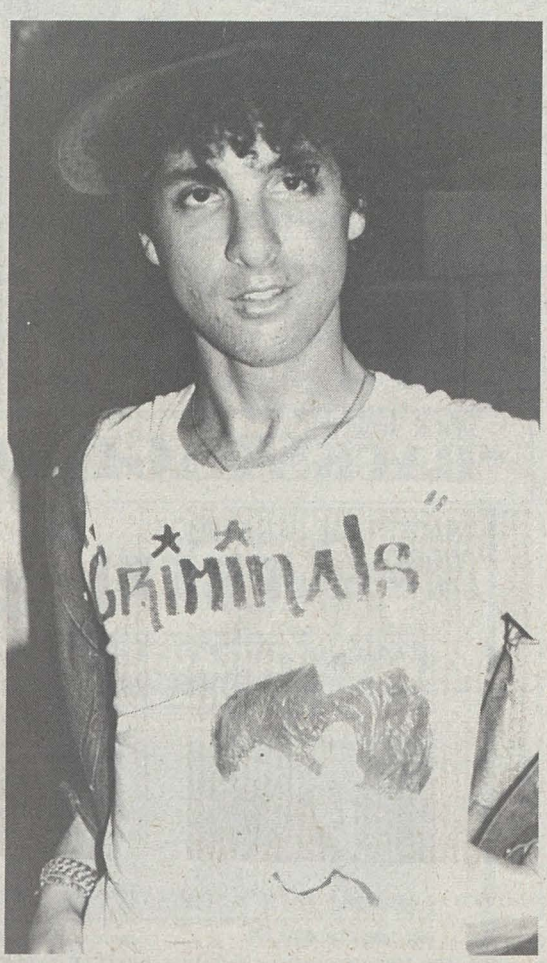
CRIMINALS ONSTAGE



NYC's fave Criminals played a series of gigs to enthusiastic audiences who've decided the band belongs on everybody's best bets list. (Pic: Karla Merrifield)



Criminal leader Syl Sylvain rocks out as the audience watches with rapt attention during a stirring moment from the Criminals set. (Pic: Karla Merrifield)



After the show, Syl slips into something casual as Bob Gruen snaps this relaxed backstage pic. □

We know you're out there, getting that last hair right in front of the mirror, polishing the guitar to a high sheen, ripping the leather of your jumpsuit so it hangs . . just perfect. Now, secure a photographer and send the resultant 8×10 photo to "NEW BANDS", c/o Rock Scene, 358 Fairwood Road, Bethany, Conn. 06525. Prepare to sign autographs. Isn't it nice when the future belongs to You?

more NEW BANDS

Detroit's **Flirt** *provides a powerhouse rock and roll that befits the Motor City: Bev Rage, vocals; Prof. Punk, guitar; Thomas St. Thomas, guitar; Ronnie Ball, drums; Polli Pop, vocals; Rockee Re Marx (sigh . . .), lead vocals; and Skid Marx, bass. Write them at P.O. Box 149, Detroit, Mich. 48219.*

Airborne *is a pop-rock band from Highland Park, New Jersey. Their first album on Tigerlily Records is doing well. Ed Bobrowski plays lead guitar, Kevin McCabe (who handles group correspondence at 126 Montgomery St.) sings, Barry Fields handles bass, The Elf straddles drums.*

Screams *makes a lot of noise from Champaign, Illinois. Jinx Jones, Jimmy England, Dave Adams, Johnny Seagull, and Brat Steakley soon plan to move to New York with their Oral Records single, "A Bit Ridiculous" /"Blue Collar Bondage". (Thanks to Jeff Ross)*

With their roots firmly planted in the tradition of British rock, **Fair Warning** *boasts vocal phenomenon Pete Taylor, guitarist Glen Miner, drummer Gary Jaynes, and bass guitarist Joey Barrett. Anglophiles might drop a line to 98 Washington Ave., Morristown, New Jersey 07960.*

more NEW BANDS

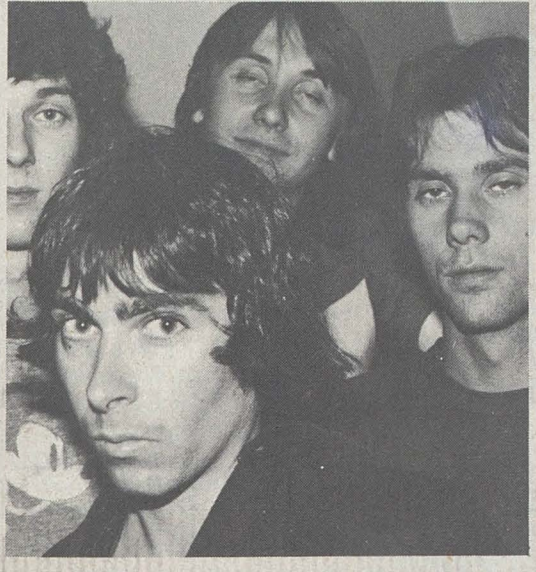
Angelust *is (l. to r.) Rico Pennucci, drums; Angel Cain, keyboards and vocals; George Sparrow-Maddox, guitars; Johnny Panic, bass. With songs like "Hipsters Unleashed" and "Love Under The Gun", reach them at 1779 E. Clifton Rd., Atlanta, Georgia 30307.*

The Radiators From Space *touch down from their native Dublin, Ireland, long enough to tell us that their latest Chiswick single is "Television Screen" (import) and that they can be contacted at 348 Portmamock Park. Who? Why, James Crash, drums; Phil Chevron and Pete Holidai, guitars; Mark Megaray, bass; and Stephen Rapid, lead voice.*

Hot off the rehearsal room is **Lemur and Flamingo,** *New York's latest avant-sensation. Chris Reide and Caroline Scott play guitars and write the songs, while Vince Cole and Rich Nyte tie together a sinewy rhythm section. (Pic: Peter Strongwater)*

Grim Reaper *calls itself Buffalo's most outstanding rock band: John "Ice" Berg, Steve Olick, "Nails" Kalicki, "Killer" Oaxon, and "Rate" Kalicki. Beware! (Pic: P. Salmons)*

Nasty Lass, *hails from not one but three New Jersey towns: North Brunswick, Edison, and South Plainfield. Their sets include material by the Stones, Aerosmith, Mott, and Led Zeppelin, and also numerous originals. The Lasses are drummer Dot Cabrera, bassist Tony DeCarlo, guitarists Mike Gaspari and Roger Mauro, and vocalist Brendan Hynes, headquartered at 291 Gamer Rd., No. Brunswick. (Thanks to Maryellen Needham).*



The Toys *may hail from Canada, but their recent Japanese tour showed they might well be contenders for the Rollers' crown. Or so Lisa Broughton and Valerie Spanier of the Toy fan club tells us: 279 E. 5th Ave., Van. B.C. V5T 1H2.*

Simply Saucer *would love to land on you. Don Cramer, Edgar Breau, Alex Pollington, and Kevin Christoff hail from 70 Cotton Dr., Mississauga, Ontario, Canada L5G 1Z9. (Thanks to Gary Pig)*

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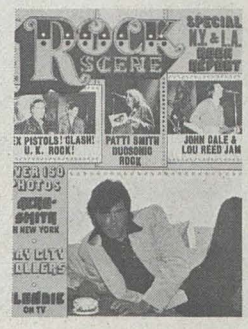
#24 May '77
KISS WARNS FANS
PATTI IN HOLLYWOOD
TED NUGENT
GRAHAM PARKER
LOU REED
TELEVISION
RAMONES
FAST, PLANETS
BEE GEES
N.Y. BANDS
Aerosmith/moments
George Harrison/at 33.3
Black Sabbath/balloon party
Lynyrd Skynyrd/instant replay



#25 June '77
AEROSMITH IN NEW YORK
BLUE OYSTER CULT
EUROCK SECTION
KISS BACKSTAGE
JOHN CALE AT CBGB's
NEW YORK SECTION
John & Yoko/party
Patti Smith/at the Palladium
Ramones/play back
Sonics/rendezvous
Bay City Rollers/backstage
Trapper Zukie/meet him now
Riot On Sunset Strip/LA scene
Syl/new band
Max's/album party

#26 July '77
KISS SCRAPBOOK
ANGEL IN JAPAN
QUEEN IN N.Y.C.
PATTI FIGHTS
AEROSMITH ORIENTAL
IGGY'S BACK
SOLO FERRY BASH
David Johansen/his new band
Rollers Read/Rock Scene
Eurock/more from the U.K.
Genesis Party/in the Big Apple
The Cramps/the latest rage
New York Rock/special section
ELO/hello

#27 Sept. '77
LED ZEP ON TOUR
JOHN CALE BIRTHDAY
TELEVISION GOES L.A.
KISS IN JAPAN
JOE AND ELISSA PERRY
ANGEL VISIT N.Y.
PARIS IS BURNING!
Johansen/ready to roll
Hagar/better red than dead
Patti/returns to the stage
Boston/backstage
Detective/at last
Brats/beat 'em
Sex Pistols/save the Queen
Damned/invade America
New Bands/keep coming

#28 Oct. '77
ROLLERING U.S.A.
KISS COMIC TRANSFUSION
INTIMATE JOE PERRY
RAMONES & TALKING HEADS
DOLLY PARTON PARTY
LOU IN LONDON
STAR WARS/donald on film
CARRIE/meets patti
ANGEL/nyc part
SYL/new band
TV/or hall & oates
BOC/at the ballgame
GERMANY/with lou reed
COMICS/by howie
BLONDIE/take a ride
DEADBOYS/one by one

#29 Dec. '77
JOHNNY ROTTEN/
DICTATORS/
STAR WARS/
LOU REED/
KISS/Peter Criss
TELEVISION/
BRYAN FERRY/
LED ZEPPELIN/
DAVID JOHANSEN/
ROBERT GORDON/
HEARTBREAKERS/
RAMONES/rockin' and rollin
BOB MARLEY/
FOREIGNER/
FLEETWOOD MAC/
PATTI SMITH/
PAUL JABARRA/

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Yes CC-106

KC Band R-039

Zeppelin R-132

Bad Company R-040

Eagles R-008

Farrah CL-507

The Stones R-052

Outlaws R-057

Rock On R-050

Boston P-5387

Grateful Dead R-026

Alice Cooper P-5265

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE BEATLES

- Lennon P-5056
- Starr P-5057
- McCartney P-5058
- Harrison P-5059

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Rocky F-1R
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					Postage & Handling	.50
					Total $	

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